PUBLIC LIBRARY
KANSAS CITY

THE NEW YORK DRAMATIC MIRROR

Vol. XXX., No. 756. NEW YORK: SATURDAY, JUNE 24, 1893. PRICE TEN CENTS.

BESSIE BONEHILL.

ROBERTS AND EBERT'S CHANGE.

When Roberts and Ebert moved into Charles Frohman's old offices at 1127 Broadway this Spring they gave themselves a great deal of room. They have found, however, that they have none to spare. Mr. Roberts occupies the offices at the back of the building and confines himself in the main to that branch of the business which concerns the production of plays, and Mr. Ebert is located in the front office where he represents the firm in the theatrical agency department. The back office is filled up mainly with manuscripts; the front office with men.

Said Mr. Roberts to a MIRROR reporter: "You remember Mrs. Musgraves' Our Flat, that at the Lyceum six seasons ago? Before then it was staged at the Strand Theatre, London, by Willie Edouin. That it did not make a brilliant success here seems to me to be due to the fact that the company that played it was ill-cast. Then again a character highly important to the interest of the piece was cut. I mean the part of the stage manager.

"I have had Our Flat put into proper shape, and music appropriately introduced has been composed for it. So it may be termed now a musical comedy. With Andy Reid as partner, I shall send it on tour in the Fall. No one has yet been engaged for the cast, but I am negotiating with Anna Boyd for the principal part.

"Kenneth Lee has gone to London, where he will represent us. First of all the Exchange is practical. It is established for the purpose of revising plays, taking plays from the authors' hands, and putting them before the public. Among those associated with us are Alfred Thompson, the designer of scenery and costumes; A. Voegtlin and Homer Emens.

"We have already for next season 700 odd contracts made for this Summer and next season.

"I have had offers to act next season from A. M. Palmer and Francis Wilson," continued Mr. Roberts, "but my occupation in connection with the firm of Roberts and Ebert will compel me to remain in New York, and as out-of-town managers are not accustomed to sign contracts calling for the New York cast, I shall not sign to act.

"I produce plays for Charles Frohman, and now that he is back I suppose I shall have my hands full in that direction.

"We have many original plays on hand. We are negotiating plays with Minnie Seligman, Alexander Salvini, A. M. Palmer, Veronza Jarbeau, Robert Mantell."

COWLES LEAVES THE BOSTONIANS.

Eugene Cowles, the basso of the Bostonians, has tendered his resignation from that organization to Barnabee, Karl and McDonald. It has been accepted. Mr. Cowles will leave the company at the end of its engagement at the Garden Theatre.

Mr. Cowles has been a member of the Bostonians for five years. He was formerly employed in a bank. One day he got a telegram that read: "Will you join the Bostonians on Monday to sing leading bass roles." Within a week he was a full-fledged member of the theatrical profession.

Mr. Cowles made a great success in Robin Hood. His voice is very deep, strong and resonant. It has been compared to Edouard De Reszke's. Mr. Cowles has been advised frequently to go upon the grand opera stage.

In August he will sail for Europe. He will study under the best Italian teachers of singers. He expects to sing in concert in London this Summer. It is likely he will follow out the advice to sing in grand opera.

Mr. Cowles' departure from the Bostonians is amicable.

BESSIE BONEHILL.

An excellent likeness of Bessie Bonehill, the noted comedienne, is carried on THE MIRROR'S first page this week. Miss Bonehill will star next season through this country under the direction of J. J. Rosenthal. She has never been seen in the United States outside of New York, Philadelphia and Boston, and her engagements in these cities have been remarkably successful. In London Miss Bonehill's services are in great demand, and her weekly salary is said to be considerably over $500. Tony Pastor has on several occasions paid her that sum for a brief stay at his theatre in New York, and managers endeavoring to retain her in England are said to have offered to double her present pay. Miss Bonehill, however, is very anxious to star in this country, and the offers of her English friends have no effect against her purpose. Miss Bonehill's comedy, Playmates, is spoken of as a work of unusual merit. She will arrive in New York next month. Prior to starting on her starring tour, which will begin on Sept. 1, she will play a fortnight's engagement at Tony Pastor's. Ward and Vokes, the well-known comedians, and Seeley and West will be in her company.

EDITH MAI.

Edith Mai, who last season was so successful in the boy part of Harry Ellison in The World, purposes to star in this play during the coming season, and J. Z. Little, author of the play, is rewriting it for her. Miss Mai is sole proprietor of The World, and she intends to produce it next season more elaborately than it has been yet done, and to engage an excellent company to support her. She will use special scenery and introduce mechanical effects that will add to the success of the play. She announces in another column that she wants a practical manager with money.

MANAGER KEITH'S PLAN.

Manager B. F. Keith, of the Union Square Theatre, will open that house early in September on the "continuous performance" plan, which he has long tried in Boston and of which he claims to be the originator. The Union Square, under the eye of general manager Albee, is being transformed that its old habitués will hardly recognize it. A new front is to be erected; well-appointed retiring and smoking rooms will be provided, and a new stage outfit and other important improvements are planned. Workmen are already engaged on the building. His new Boston house is nearing completion.

A JOLLY OUTING.

Edwin Forrest Lodge, A. O. O. F., accompanied by their guests, the American Society of Scenic Painters, enjoyed their annual outing last week. On board the pretty steamer *Meta* the company, over one hundred strong, left Pier 9, North River, at about nine o'clock, and to the music of a string band enjoyed a delightful trip to Roseville, S. I., where at "Crocheron Homestead," generously placed at their disposal by Jesse Crocheron, manager of the Brower House, a most happy day was spent.

Caterer Terhune had served an eleven o'clock luncheon of coffee and rolls on the boat. At the homestead all sorts of seaside pleasures were indulged in. Two nines, composed respectively of members of Edwin Forrest Lodge and members of the Scenic Society, played baseball. After four innings, the game was postponed until after breakfast and afterward resumed. It resulted in a victory for the painters, by a score of 33 to 23. At five o'clock dinner was served on the lawn, and during that happy time Louis Aldrich, ex-president, and Edwin Knowles, president, spoke appropriately and amusingly. A vote of thanks was given to Mr. Crocheron, and another to Lester Gurney and Harley Merry, whose combined efforts made the affair so enjoyable. At 8:30 the jolly party embarked for home, and the city was reached at midnight. The following were present.

Louis Aldrich, Mr. and Mrs. Edwin Knowles, Mr. and Mrs. Harley Merry, Mr. and Mrs. Lester Gurney, Alexander Fisher, Jesse O. Crocheron, Vincent Koerner, Charles Young, Walter B. Woodall, Alfred Fisher, Henry Simon, Frank Pistor, Charles Watson, Frederic E. Pettingill, Samuel Segal, Harry Hawk, Herbert Millward, Palmer Collins, Otto Armbruster, Mr. and Mrs. L. W. Seavey, David Weil, John Young, W. T. Doyle, Joseph G. Shannon, Dora Goldthwaite, Louis Young, Ted Seidel, William Williams, Lewis Mitchell, W. D. Ingraham, Cecil Kingstone, Mark Price, Frank Barber, H. L. Reid, C. L. Williams, W. P. Clifton, Charles W. King, Dr. Thomas Bowman, Walter Fessler, John Rough, Mr. and Mrs. Richard Beamon, John Merry, Frank W. Monroe, Milton Robles, Guido Marburg, Harry Merwood, Dr. Colin McDougall, Walter Jordan, Annie Havnes, Edith Jordan, Frederick Backus, Josie A. Erb, D. Frank Dodge, Charles Ross, Mr. and Mrs. George A. Beane, C. Bagbie, Mrs. Harrocks, Frank M. Kendrick, Frederick Merry, Josephine Gibbs, Joseph A. Wilks, Mrs. George Kensington, H. R. Brennan, and Branch O'Brien.

MR. HARLAN'S EXPERIENCE.

Wilbur Harlan writes to THE MIRROR under date of Seafield, June 13. "When Pete Baker closed his regular season on April 8, in Buffalo, I engaged him and his company for a twelve weeks' tour through the Northwest. Business was such that I lost all the money I had, and was then compelled to make the best of a bad venture, and get the company back to Chicago. In Eau Claire, Wis., John Griffin, a member of the company, attached the receipts, and as I depended upon that money to get to the next town, I could not move further. I paid all bills that I was individually responsible for, and left. Though in no way obligated to them, Mr Baker paid the fares of nine members of the company to Chicago. Those left behind were Mr. Griffin, Miss Hunter, and Miss Stuart. I alone am responsible for all blame and all unpaid salaries—which, by the way, does not amount to much in any case."

THE BASTABLE THEATRE.

Frank Hennessy, who is in the city booking for the New Bastable Theatre, Syracuse, which will be one of the finest amusement houses in this country, is securing strong attractions. Although a number of representative managers are negotiating for the opening of the theatre, it will probably be dedicated by Richard Mansfield on Oct. 2. Mr. Hennessy is being importuned for time on all sides, but he prefers to go slow, as he intends to book really good attractions or none at all. Among those already contracted for and being negotiated with are Patti, Francis Wilson, De Wolf Hopper, Tavary Opera company, Modjeska, Thomas Keene, Ramsay Morris' Comedy company, James T. Powers, Felix Morris, Damrosch Symphony Orchestra, Urania, Robert Mantell, Digby Bell, and Pauline Hall.

AN INDIAN PLAY.

A special matinee was given at Palmer's Theatre last Thursday for the benefit of the fresh-air fund of the Baby Ruth Sunshine League. The event was successful. Powegan, a one-act sketch based upon an incident in the history of the Mohawk Indians, written by A. H. Ford, was interestingly played by Tacatanee, the Indian actor, in the title part; Princess Sivoqua, of the Mohawk tribe, and several other Indians, all of whom were trained by C. L. Fletcher. Zelda Sanders took the part of Blue Eyes, a trapper's daughter. An interlude of Indian songs was followed by Pygmalion and Galatea, presented well by Irving Pinover, Edith Widmer, Walter Leon, Lulu Pitman, Alice Chapelle, Edith Chapelle, Addie Wilkes, La Regaloncita, and Addie Pinover.

Nina Bertini-Humphreys, who is with the Arthur O'Neill Opera company, has been very successful in the South. The company is now in Savannah, Ga. Miss Bertini has sung very effectively in the roles of Marguerite, Martha, Maritana, Santuzza, Leonora, Bettina, Yum-Yum, Erminie, Olivette, and also in Mr. Hirschfeld's new opera. She is particularly successful in Cavalleria, Faust, Martha, and Maritana.

GOSSIP OF THE TOWN.

Frank Moran has gone abroad.

De Wolf Hopper and Marshall P. Wilder make a striking contrast at the baseball games.

A. J. Spencer, manager of Nellie McHenry, will summer at the Highlands, New Jersey.

Felix Morris will have in his repertoire the coming season a comedy by Grace Livingston Furness.

Owen Fawcett, at the termination of his engagement at Daly's Theatre, will return home to Detroit, to prepare for the coming season with Felix Morris.

Jane Stuart, of Felix Morris' company, is summering at Asbury Park, N. J.

Manager J. Claude Gilbert, of The Middlesex, Middletown, Conn., is receiving congratulations on the advent of a son, born on June 11.

Virginia Harned will not appear with Sothern in his new play. Manager Frohman says he requires her for an important production in the early Autumn. The leading part in the new play for Sothern is not of an exacting character. Her retirement from the Sothern company is temporary.

Margaret Barnett Smith, authoress of Captain Herne, is rewriting that play for Dowling and Gleason, who will take it out next season.

Henry V. Donnelly, of Natural Gas, and Kate Allen, formerly of Clara Morris' support, were married a week ago last Sunday in the Church of the Lady of Good Counsel, by the Rev. Father Kelly. After the ceremony the bride and groom were entertained at a banquet by Walter Allen and wife, of The Isle of Champagne.

Max Hirsch has been succeeded as treasurer of the Manhattan Opera House by Dave Meyer.

Frank Lamb has been re-engaged as a member of John Drew's company.

Louis Massen and wife (Marie Burroughs) have just completed a handsome residence at Edgartown, near Cottage City.

P. W. Mear, last season with James O'Neill, is visiting his mother in Columbus, Miss.

Mary Curtis, of Columbus, Miss., has accepted a position for the coming season with Julia Marlowe.

The American Quartette will go with 8 Bells next season, and have not signed with A Railroad Ticket, as reported.

Robert Ayres Barnet, the composer, is said to be putting his best work into Prince Pro Tem, which will first be produced at Colonel Sinn's Park Theatre, Brooklyn, week of Sept. 4.

The funniest line in Panjandrum is in the first act. De Wolf Hopper, as the bullfighter, has just been disgracefully bounced by the bull, and when twitted by Paquita (Della Fox) he exclaims: "When it comes to buying glory of an undertaker, I pass." His next remark is: "I suppose you're sorry the bull didn't miscue and pocket me in the morgue."

A census of the racing dignitaries and supernumeraries of this neighborhood might have been taken at the Broadway Theatre last Wednesday night, when Hopper and his company disported in Panjandrum for the pleasure of that ilk.

There have been many theatres on paper, but St. Louis proposes to have one in the air. It will be on the lofty roof of the new Union Trust building in that city, 240 feet above the street level.

Bertha Foltz, a young San Francisco woman with predilections for the stage, recently went, at Stockwell's Theatre, on in place of Ethel Brandon, who was ill, and played an important role without prompting after short study.

According to papers in the West, an organized gang of sharpers and robbers are traveling with the Sells and Rentfrow circus.

Charles McCarthy will next season be seen in a new play called Our Noble Heroes, written by E. E. Price. It is said that a score of horses, a fire-engine, and a carriage will be introduced in the piece.

Charles Coghlan, Charles A. Davis and Fred. A. Hodgson are in St. John, N. B.

Manager W. F. White has severed his connection with Tyrone Power, and with his wife (Virginia Holland) and daughter will spend his vacation in St. John, N. B.

Frederick Backus has been engaged to support Charles Dickson in The Young American.

Billy Barry, who will go out next season under the management of Malley and Lamb, will have one of the strongest companies of the kind on the road. Mr. Barry has not faced the public in several years as a singer, but his ability is known, and he has several songs that ought to win applause.

Tony Farrell will next season use a new play written for him by two well-known authors.

Members of the Lawrence School of Acting appeared in the class room of that school last week Monday night in parts of The Merchant of Venice, Ingomar, The Hunchback, Romeo and Juliet, and The Lady of Lyons. Those who took part were Carl Breetz, George Stoeck, Edmund Meyer, Baron Charles, Robert T. Black, Jr., John Schottler, Lulu Miller, Maggie Molle, Mayme Gallagher, Vivian Hayes, Ida Faubel, Henry Kolm, Annie Ware, Bessie McDermott, Mary Melville, Annie Barton, and Charles Reinsmith and George Taylor performed feats of swordsmanship.

Harrigan's Theatre will be reopened on Aug. 21 with Dan's Tribulations, the last of the Mulligan series, which will be followed by a new comedy by Edward Harrigan.

Agnes Wallace-Villa and Lucie Villa are in Chicago, enjoying the World's Fair, as guests of A. H. Parke, the sculptor of the Montana statue.

Above is a piquante portrait of Helen Gilmore. She was born in Louisville, Ky. For three years she studied acting with F. F. Mackay. In Across the Potomac she was Alice Fischer's understudy. Last season she appeared as Stalacta in The Black Crook at the Academy of Music. She has in offer to play that part next season. Miss Gilmore expects, however, to do something of a higher order. She is a very tall, handsome and dashing woman.

Wilson Barrett sailed for England on the *Majestic* last Wednesday.

Archie Ellis and wife will spend the Summer at Bayport, L. I.

Louis James and wife (Aphie Hendricks) will spend the Summer in Kansas City, Mo.

H. R. Jacobs is well known for his acts of charity on behalf of the deserving. He has ordered a benefit at his Cleveland house for the needy widow and children of Edward Madigan, one of his employes who died in Buffalo.

Joseph O'Brien, of E. H. Sothern's company, will visit his parents in Middletown, Conn., until the beginning of Mr. Sothern's season in New York on Aug. 1.

Madame and Augustin Neuville will open their season about the middle of August, in a new play called The Power of Woman. Phil. Hunt has been re-engaged as business manager.

Paul Kauvar will open at the Bowdoin Square Theatre, Boston, on Aug. 28, under the direction of Eugene Robinson, who has re-engaged John Rose, Aubrey Mittenthal and others to appear in it. He expects to have a better company than last season.

Emerson Bennett is writing a play for Edwin Gordon Lawrence, director of the Lawrence School of Acting, in which he will star the coming season.

Launey and Wakeman, managers of Money Mad, say they have booked for some of the best popular-priced houses for next season. They have engaged a strong company, and will fit out the play handsomely. The season will begin early in September at the Novelty Theatre, Williamsburg.

Edmund Gerson, who is connected with Simmonds and Brown's Exchange, has engaged for the London Alhambra the celebrated Elena Sa'moiraghi, and Leonilde Staurne and the famous dancer, Salvoggi, for Eugene Tompkins' Black Crook company.

Edgar L. Davenport, who was the leading man of the Boston Museum company for a number of seasons, has signed to originate the leading part in Darkest Russia next season. Alexis Nazinoff is its name. Mr. Davenport received a number of offers to join prominent organizations, and he h an opportunity to star. But he pr Darkest Russia and a role that it is b is peculiarly suited to him.

Marie Barnum (Mrs. J. H. Ryley) h appointed teacher of fancy dancing officers of the Professional Woman's L

Arthur Forrest will be a prominent her of the stock company that will play John and Halifax this Summer. Mr. F has several capital offers for next seaso none just suited his requirements, for reason he is still in the market and op an engagement when the Summer sea the East is finished.

William Courtleigh's biographical sk last week's MIRROR contained one o minor errors. Mr. Courtleigh never "stormed" out West in repertoire comp He acted the Lord in The Taming o Shrew and Robin Hood in The Fore under Mr. Daly's management.

The Macdonough Theatre in Oakland, has passed out of the hands of Ge Mothersole, and it is said that the "C Managers' Association" has expired. association was organized to combine theatres in Oakland, Stockton, Fresno, R side and other Southern California town

Fred. H. Frear during the last of hi gagement with the opera company at W ington was presented with a silver-mo umbrella, suitably inscribed, by the W ington base ball club. A letter, testifyin regard in which Mr. Frear is held by members of that organization, accompa the umbrella.

Selma Herman will play the part of Baroska in Da est Russia next season. predicted that Miss Herman is likely to a surprise. It is claimed that she poss ability of a rare order.

Harry H. La kin, of Robinson's Th Buffalo, has taken the place of Ma Markham, of the Musee Theatre, Roch

Leontine S anfield, the song writer rent half of h er elegantly furnished fl Manhattan A venue, to desirable party.

18016

AT THE THEATRES.

Grand—I Pagliacci.

Opera in two acts. Libretto and music by R. Leoncavallo. Produced June 15.

Nedda.....Selma Koert-Kronold
Canio.....Aug. Montegriffo
Tonio.....Giuseppe Campanari
Peppe.....Mangioni de Pasquali
Silvio.....Perry Averill

Since I Pagliacci was first sung a year ago at Milan, it has, with a rapidity equal almost to that of its predecessor and companion, Cavalleria Rusticana, travelled from city to city in Europe. Leoncavallo, its composer and librettist, before then a poor music teacher, is now conspicuous in the world of music abroad and here.

Just how much of the lavish praise bestowed upon the opera on the Continent is hyperbole has been in this country for some time an interesting question. An opportunity to answer the question was offered on Thursday night at the Grand Opera House, when Gustave Hinrichs beat the Metropolitan Opera House by a season and produced I Pagliacci.

It is not difficult to perceive what is in I Pagliacci that has charmed the public and satisfied the critic. It is not that its score is marked by any extraordinary originality either as to melody or orchestration. It is simply that Leoncavallo has complicated interesting five characters—four men and a woman—in a few intense scenes that begin with suspicion and jealousy, are followed by love and frenzy, and end in a double murder; and has illustrated the scenes by means of passionate dialogues and music essentially characteristic of the various moods of the persons involved.

In a word, Leoncavallo has made a determined effort to cut away completely from the conventional forms of musical expression. He has not been so successful as is Mascagni in a similar purpose: his music is weirdly and beautifully symbolical, but there is an undertow, to borrow a nautical expression, that suggests frequently and amazingly the music of other composers—Mendelssohn, Verdi and more especially Ambroise Thomas.

The plot is compressed and therein lies most of its strength. The chief aim of the composer of the new school seems to be to make the effect quite as much by the beauty of the treatment as by the boldness of the theme.

The story is a revamping of the plot found in every melodrama. The Low Villain attempts to betray the Wife. He fails and vows vengeance. Then he spies the High Villain making love to the Wife and calls in the Husband. Then there is a crime.

For the reasons we have mentioned, we do not think I Pagliacci will ever make a furore equal to Cavalleria Rusticana. But its vigor and the skill displayed in fitting together music and emotion distinguish it.

The singers at the Grand Opera House seemed inspired by the occasion. Selma Koert-Kronold, as Nedda, the wife, sang and acted dramatically. Campanari, as Tonio, the spurned clown, sang in splendid voice. After the first act, Montegriffo appeared several times before the curtain, and with delightful self-concern took for himself the applause meant for the composer.

American.—Roof Garden.

A success supplemental to his Prodigal Daughter prosperity was achieved last night at the American Theatre by Manager French, who then threw open his roof-garden to the public.

From all indications, roof-gardens are growing in popularity with the growth of their number, and the American, the latest, is by no means the least notable in the quality and quantity of its entertainment. The performance is varied, and highly artistic, while the less artistic but popular features are offered.

The roof garden of the American is arranged with an eye to the pictorially handsome as well as to comfort. The stage is neatly set, and the quite unique features of the upper architecture of the building are picturesquely revealed by an abundance of electric light. From this roof one of the best views of the city is gained, and the situation is such that breezes will blow here if anywhere in the densely-built section of the city. Access to the roof is gained by large elevators. A throng used them last night, and the audience on the roof was continuously large and generally enthusiastic. An enjoyable orchestra is led by Jesse Williams.

Perhaps the best feature of the show is the Frantz Family—two men and three women—who make an acrobatic display at once exhilarating and astonishing. After seeing them, one is inclined to admit that woman has acrobatic as well as other rights in common with man.

Lady Mansel, of course, makes an extraneous as well as an intrinsic hit. Mme. Alvira juggled deftly. A mock bull fight is amusing. Lillie Langdon performs a dancing novelty. Mlle. Anne has a clever lot of performing dogs. The Sisters Belfrey sing and dance—being happiest when they dance.

The demand for thew and sinew was furnished by a Sampson, whose name is spelled with a p, said to be a rival of Sandow, who holds forth at a competing roof garden. And the demand for vocal strength was supplied by our own Maggie Cline, who holds up the American side of the show, while she throws down McCloskey.

Manager French ought to be happy.

Koster and Bial's.—Variety.

Large electric fans cooled the audience at Koster and Bial's on Monday, and two new specialty performers, imported from London, diverted them. The new comers are named Lottie Collard and Charles Haydn.

Miss Collard sang and danced with spirit, and in the second instance with skill. She is a slender little woman with blonde hair and a piquante face, and she is furthermore a sister of Letty Lind.

Mr. Haydn appeared upon the stage behind a miniature proscenium, and, somewhat after the fashion of humpty dumpty, with toy feet, "made up" his face in many and amusing expressions. He is a capital and deft performer, especially comic in his burlesque of a prima donna.

The new burlesque, abridged by Fred. Solomon, is La Belle Helene. Irene Verona, Dorothy Denning and Fred. Solomon have the principal parts.

Tony Pastor's.—Variety.

The show at Tony Pastor's is seemingly as popular as ever, and the bill offered this week is an excellent one. Frank Bush gives a new—and, needless to say, an amusing—monologue; George P. Murphy and Kitty Kursale appear in an operatic trifle called "A Dress Rehearsal;" Billy Carter sings to favor; Jennings and O'Brien appear in a boxing contest that goes far toward showing that the feminine fist has a place in such exercises without offence; and Blocksom and Burns, knockabout comedians; the Patterson Brothers, horizontal bar performers; Frank Riley, the wing dancer; Leonora, the female contortionist; Al. Duray, "the winged wizard of the air," and Lillie Burnand make up a clever lot of performers.

At Other Houses.

Last night the fiftieth performance of Panjandrum was celebrated at the Broadway by the distribution of handsome souvenirs. This popular olla podrida will run at this theatre until Sept. 30. It affords De Wolf Hopper funnier opportunities than any other piece he has appeared in, and his support is as usual very clever.

The Girl I Left Behind Me entered upon the last week of its very successful season at the Empire Theatre last night. This play has been so successful at the Schiller Theatre in Chicago that its engagement has been extended to seventeen weeks.

Adonis, supplemented by Sandow, Trewey, and the roof-garden, offers entertaining variety at the Casino.

A Flag of Truce still waves at the Fourteenth Street.

At the Garden the one-thousandth performance of Robin Hood was celebrated last night.

Kellar is yet mixing magic with the comedy at Daly's.

A Texas Steer is at the Grand Opera House this week.

Eunice Vance, the London hall singer, who has won note by her "Little Tottie Cough Drops," appeared at the Imperial Music Hall last night, and made a hit. The performance at the Imperial is excellent.

At the Fifth Avenue Theatre last night Carl Formes, Jr., made his first appearance as Apollinaris in The Isle of Champagne; J. B. Simpson appeared as Binnacle; Carrie Perkins made her bow as Abigail, all doing surprisingly well; and Seabrooke sang new songs.

Manager Hammerstein, of the Manhattan Opera House, has postponed the production of the comic opera, The Talisman, and the ballet Versailles, announced for Monday night, until Wednesday night, to insure a smooth performance. The roof-garden of the Manhattan will open later.

THE BROOKLYN THEATRES.

Park.—The Mulligan Guard's Ball.

A large audience assembled at the Park Theatre last evening to witness the presentation of The Mulligan Guard's Ball by Edward Harrigan and his company. This is the second week of the Harrigan engagement in Brooklyn, and the last of the season at the Park. Mr. Harrigan as Dan Mulligan, and the other members of the company were received with hearty applause. The familiar and tuneful songs were encored, and the exciting scenes of the piece woke laughter and applause. The Harrigan company is a strong favorite in Brooklyn, and Manager Mart Hanley was kept busy last night shaking hands with his friends. The Park Theatre has had a most successful season, and has offered the Brooklyn public a list of sterling attractions.

REFLECTIONS.

The O'Neill Opera company closed in Charleston, S. C., suddenly on Monday night, in consequence of a disagreement between the management and Director Hirschfeld.

F. C. Whitney, manager of the Laura Schirmer-Mapleson Opera company, arrived in town from Detroit on Monday.

William Barry's daughter will play the ingenue role in Mr. Barry's comedy-drama, The Rising Generation, next season.

Manager McCutcheon has closed the Brooklyn Grand Opera House for the season, and will enjoy the Summer at Bayport, L. I., where many professionals have Summer homes.

Johnnie Carroll will have a testimonial at the Brooklyn Academy of Music on Wednesday night. A good bill is promised.

Emil O. Wolff has closed for next season with Hoss and Hoss as musical director.

Little Zelda Sanders gave a theatre party at the Empire on Monday night for the entertainment of the Indians that assisted in the recent benefit at Palmer's. Her guests were Emma C. Sickles, Chairman of the Indian Congress at Chicago; the Princess Siroqua, of the Mohawks; Tacatanee, the Shinnecock tragedian; and the Misses Bluejacket from the Cherokees. The Princess Siroqua wore a cross of honor presented to one of her ancestors by General Gates for service rendered in the Revolution. Miss Sickles was influential in ending the Wounded Knee outbreak, on an incident of which The Girl I Left Behind Me is based.

White Whittlesey, who was obliged to cancel last season's engagements owing to the illness of his father, will resume his stage work in the Fall. He is in Pittsfield for the Summer.

Thomas W. Keene has given orders for scenery and costumes in King John and Macbeth, which he will produce next season. He has re-engaged Frank Henning as leading man.

"Dorothy," well-known in the profession, is confined to her room with inflammatory rheumatism.

A year and a-half ago Lionel Bland brought suit against Stuart Robson on a claim of $1,600 salary due. Mr. Bland was discharged from The Cadi company, of which Mr. Robson was backer, because the part he was to play was cut. On Thursday Mr. Robson came to town from Cohasset. He met Mr. Bland and the case was settled out of court.

James Carron, J. Henry, E. Louden, and R. F Sullivan have been engaged to appear in a play Billy Barry proposes to produce in August at a Broadway Theatre. Walter and Charles Lamb will be managers.

Zanzic, the conjurer, is spending two weeks at Newport. He will return to New York about July 15 to prepare for the opening of his tour.

Sunday's New York *Morning Journal* says: "A movement is on foot by the united road and local managers to present W. A. McConnell with a valuable token as a mark of esteem and appreciation for the establishment of the American Theatrical Exchange, which has proved such a god-send to the entire theatrical profession."

Ema May, Cecil Spooner, Mollie G. Spooner, and B. S. Spooner are at the Sturtevant House.

Isabelle Evesson says that the assertion the she has signed with the Coghlans for next season is premature. Nothing has been decided yet, the matter being still in abeyance.

The dainty Armenian Lullaby that Theresa Vaughn sings in 1492 was written by Eugene Field the Chicago humorist, and composed by Dan Gillette, of the San Francisco Bohemian Club.

The Infanta Eulalia has signified her intention to go incognito to see 1492, which so amusingly travesties Columbus and his times.

The Gillin Show Printing Company are over run with work at their new plant on West Fourteenth Street. They are doing excellent work.

Harry Williams, manager of Katie Emmett, received judgment for $250 and costs for breach of contract, against J. Robbins, of the Novelty Theatre, in the Superior Court, Brooklyn, before Judge Beach. The matter had previously been left to an arbitration committee, consisting of George H. Hart, Laurent Howard, and Christopher Clark, who had also decided in favor of Mr. Williams.

Florine Arnold-Andrews intends to return to the stage next Fall, after two seasons of idleness enforced by illness. Her latest appearance was as Vivian in Raglan's Way, a strong emotional part in which she acquitted herself most creditably.

It is reported that Marie Wainwright will marry Paul Schultze, a millionaire of Tacoma, Wash.

Clever Fannie Batchelder, of Harrigan's stock company, has been re-engaged for juvenile roles. She will summer at her country house at North Hampton, N. H.

Ed. A. Connelly, who made an enviable reputation and scored a big success last season as Major-General Stanhope in Incog, is at liberty. Mr. Connelly has also made distinctive successes in other plays, and his services are in great demand. He is a careful, conscientious, honorable worker. He may be addressed in care of the Five A's.

Fanny Lyons has signed to go with the Boston Museum company in Prince Pro Tem next season.

H. W. Miller, manager of the Grand Opera House at Columbus, Ohio, is in the city, and will be here about four weeks.

L. N Scott, manager of the Metropolitan Opera House, at St. Paul, arrived in the city on Sunday.

Manager George Walker, of Galveston, Texas, is in the city.

Ed. R. Salter writes to THE MIRROR to contradict the report that Ole Oleson will not be put on the road next season. He says both the Western and Eastern companies will go out better equipped and dramatically stronger than ever. New scenery is being painted for the powder-mill explosion in the third act and a number of novelties will be introduced. Mr. Salter says it is probable that James A. Herne will rehearse both companies.

Archie Mackenzie, manager of Fanny Davenport, F. C. Whitney, manager of the Mapleson Opera company, J. J. Buckley, manager for Modjeska, John B. McCormick, representing Wilson Barrett, and George W. Lederer make their headquarters at the American Theatrical Exchange.

George H. Walker, manager of the Grand Opera House, San Antonio, is in the city for the Summer.

E. Bourlier, manager of the Masonic Temple, Louisville, reports many bookings for next season. He will remain in New York indefinitely.

Fanny Rice was a participant in the Fete des Fleurs in Paris, recently. She appeared with a party of Americans in a carriage decorated with flowers representing the national colors, red, white and blue, and distinguished herself by throwing to the multitude small bouquets tied with ribbons on which miniature American flags were stamped. These favors were, of course, eagerly seized. Miss Rice was subsequently heard from in Berne, Switzerland. It is said that she is negotiating for the services of Alice Shaw, the noted whistler.

Queenie Vassar has taken the place of Sadie McDonald in Adonis.

Harry Hardy, manager of Zeb, will remain in Chicago all Summer. He is dividing his time between business and pleasure.

Lillian Lewis will add versions of Francillon and Le Demi-Monde to her repertoire next season. The translation and adaptation of these, as well as of Therese Raqum, were made by W. A. Whitecar and Miss Lewis, who will employ some of her Summer leisure in revising the last-named play. Arthur Elliott will be Miss Lewis' leading man next season, and will be featured. Hugh Gibson and Geoffrey Stein will play character roles in her company. Miss Lewis is ambitious to undertake a tour of the world. She is having some of her diamonds reset in ornaments that are promised to create a greater sensation than her garter did last season.

LETTERS TO THE EDITOR.

A COMRADE'S TRIBUTE.

PHILADELPHIA, June 6, 1893.

To the Editor of the Dramatic Mirror:

SIR.—I loved and honored Edwin Booth above all men, not only because I knew him to be one of the noblest of men, but because the most beautiful features of his life were illustrated away from the advertising glare of the footlights, away from the possibilities of the world's applause.

Not one-thousandth part of the good he did will ever be known. His modesty was as much a part of him as the inherent genius that carried him to fame and wealth.

How rapidly my distinguished confrères of those two memorable Julius Cæsar productions have followed one another! Davenport, Barrett, and now Booth, the "noblest Roman of them all," has joined the famous army whose immortal lustre, we trust, adds renewed splendor to the brilliant crowns bestowed.

In contemplating the *then* and *now* I begin to feel alone and to find myself lost in wondering when I will hear the call to cross the river.

Very sincerely, P. C. BAKER.

A PHOTOGRAPH AND AUTOGRAPH TAX.

PALMER'S THEATRE,
NEW YORK, June 14, 1893.

To the Editor of the Dramatic Mirror:

SIR.—At the recent annual exercises of the Fund, while listening to President A. M. Palmer's views on the ten cents tax on every complimentary ticket issued to a theatrical performance in the interest of the Fund, the thought occurred to me that would not perhaps the adoption of the ten cents autograph tax—and why not also a photograph tax?—which Miss Ellen Terry exacts from all collectors applying to her, prove another source of steady revenue to this good cause, worthy consideration?

When it becomes universally known that the autographs and unautographed or autographed photographs of professionals can be secured upon direct application, for a small charity tax, collectors—and there are many of them—I venture to say will avail themselves freely of the opportunity thus offered.

Would it not appeal as a source of pride and satisfaction to professionals to be enabled through this medium to give substantial and enduring support to our Fund?

I would suggest, subject to change, this rate of taxation: Autographs, ten cents; unautographed photographs, thirty-five cents (the rate usually charged by dealers); and autographed photographs, forty-five cents.

The personal expense would be but small, which I would advise even deducting, leaving still a handsome margin.

Figuring on a basis of fifteen dollars per hundred (some leading photographers give a figure of ten), this margin on every unautographed and autographed photograph would be respectively twenty and thirty cents.

Do you not deem this practicable?

Very truly yours, GUIDO MARBURG.

METROPOLITAN "JOURNALISM."

NEW YORK, June 15.

To the Editor of the Dramatic Mirror:

SIR.—Every now and then some brilliant (?) mind connected with the daily papers of New York city takes particular delight in casting what is supposed to be a funny fling at some wild western editor or "sage brush" reporter. I have read those little impeachments often, and while I, as an ex-newspaper man from the "woolly" confines of barbaric Denver, and the "blood curdling" surroundings of "early day" Leadville, have felt somewhat chagrined, I have bided my time until the present, and now I beg to ask your assistance in putting me on record as saying, that for complete asinine stupidity and general unworthiness, the reports of daily journals in this city concerning the funeral services of the late Edwin Booth at the Little Church Around the Corner may be set down as examples. They show a lack of knowledge upon the part of the writers that would never be tolerated in the humblest tri-weekly sanctum of the West, not even excepting those published in "California Gulch" or in "Mosquito Pass."

Even the man whose duty it was to describe the police court happenings for the Leadville *Herald* in 1879 would have been discharged, without a two weeks' notice, if he had been assigned a certain work to cover, and wrote such glaring errors as the following which I have taken from some of the "educators of the people," in this city."

New York *Herald*, June 10: "There was carried by a member of The Players' Club and deposited in the church alongside of the casket a magnificent wreath of laurel tied with a white ribbon. A large sprig of lilies of the valley were stuck in the bow-knot of this ribbon. The wreath was sent by the Actors' Order of Friendship."

The A. O. O. F. did not send the wreath. This I know to be a fact. Continuing, the *Herald* says: 'On the opposite side of the chancel platform was a huge pillow also made of lilies and roses. This had 'Good Night Sweet Prince' in violets across it. It was sent by the Edwin Forrest Lodge of Masons."

The italics are mine. Will you kindly tell me *where* the "Edwin Forrest Lodge of Masons" hold forth?

The fact is, the pillow was from the Edwin Forrest Lodge, Actors' Order of Friendship, and the quotation inscribed thereon was the happy thought of Louis Aldrich.

New York *Times*, June 10: "And beneath, a larger *wreath* from the Actors' Order of Friendship."

The New York *Press* of Sunday, June 11, printed several "cuts" of Mr. Booth in different characters made so famous by him. Underneath one as Richelieu was the line "Edwin Booth as Hamlet." Underneath the one of Hamlet was the line "Edwin Booth as Richelieu." No theatregoing Bowery boy could ever mistake the character of either picture since the costumes plainly tell the story. Such a blunder would not be excused on the daily *Bazoo* or the Coney Island *Prevaricator*.

But it remains for the *Recorder* man to fasten onto the dyspeptic cake, and the feather medal accorded to the most inaccurate writer-up of the varied mass of incorrectness.

He gives the Players' Club credit for the Actors' Order pillow also, and then—Oh, isn't it too bad this young man's fluent mind matter is thus thrown to waste? He says: "The solemn tones of the 'Dead March in Saul' strode through the vaulted edifice then. All arose, passed solemnly forward, and took one look at the delicate, mobile face, now cast in the rigid lines of death. After all had passed before the coffin it was again removed to the hearse," etc., etc.

The man who wrote the above tender and touching lines was not aware of the fact that in the Episcopal church the coffin is never opened.

Was he present at the church? Did he see the open coffin? or—did he meet some obliging pal from some other public educator? and did he get the names of those present and the details from the aforesaid pal, and did he draw on his imagination for the touching scene at the conclusion of the service. I am sure he did.

Viva New York metropolitan journalism!

FRANCIS O'NEIL.

THE USHER.

Joseph Jefferson will undoubtedly be the next president of The Players, if he will accept that office. Unless his health should forbid his assuming further duties and responsibilities he will probably consent.

If Mr. Jefferson should decline, however, the choice of the directors would most likely be A. M. Palmer.

There is little likelihood, however, that Mr. Booth's successor will be elected until next Autumn. There was some talk of filling the vacancy immediately, but the sense of the majority of the members and the directors, is that it will be more seemly to wait a while.

The Players is differently constituted from any other large club in this city. The officers are not elected by the members but by the directors, who hold office for life and elect their own successors.

Mr. Marburg's suggestion, presented in another column, offers a new and a feasible way for many actors and actresses to help the Actors' Fund.

He asks professionals to make a small charge whenever they are asked for photographs or autographs. He shows how by this means quite a large revenue can be obtained for the Fund without trouble.

The idea is well worth considering, now that Mr. Palmer's ten cent tax on complimentary tickets is in operation at several theatres, and I hope to hear before long that it has been adopted by many of the favorites whose pictures and autographs are in constant demand.

Theatrical litigation the past few weeks has been marked by a series of verdicts in favor of actors. In a number of cases of suit for breach of contract the managers have been defeated.

Juries, as a general thing, are apt to favor the employé as against the employer, and if he have a just cause the actor is likely to win every time. Unfortunately when he gets a verdict the lawyers usually eat up the greater part of it.

In the suit brought by Lionel Bland against Stuart Robson the latter settled the claim just before the case was to come to trial last week. His course was both wise and honorable. Had the matter been disposed of without resort to the law at the beginning both the plaintiff and the defendant would now have been richer in pocket.

In view of recent examples managers will either be cautious in the wording of their agreements hereafter; or better, they will treat those they engage equitably.

Two of the cases brought by the Five A's to collect debts due the club by members will come up in the Sixth District Court on Thursday. Lee Harrison and J. Charles Davis have been selected as defendants in the initial cases.

It is an unusual proceeding for a club to resort to these measures to bring delinquent members to time; but, as the officers of the Five A's say, what other course lies open for an organization whose treasury is not rich enough to stand the loss of several thousands of dollars, the collection of which by ordinary methods is found to be impossible?

Rather than stand suit a number of the club's debtors—about one-third, I believe—have squared their accounts since the club's lawyer sent them notice.

The funeral of a relative is one of the last places in the world one would suppose the plaintiff in an action would choose for serving papers upon the defendant, but Edwin Booth's funeral was marked by such an episode. The server might have shown a nicer sense of propriety had he waited until the ceremonies were finished instead of thrusting his court order into a mourner's hands as he was leaving a carriage to enter the church.

Some of the Western papers have deliberately attacked Mrs. Florence on the grounds that she is no longer youthful and that she is playing the comedy in which Florence won the bulk of his fortune and popularity. I submit that it is Mrs. Florence's acting and not Mrs. Florence's age that the newspapers are entitled to criticise. If she cannot act her parts, or if she cannot look them the critics would be perfectly justified in saying so. But they have no right to jibe at her, or to consider her in any other light than that of an actress.

The McKinley law is a perpetual thorn in the side of cigar smokers—that is to say, men who can tell the difference between a fragrant Havana and a rank or tasteless domestic weed. Since that law went into effect good imported cigars have been getting gradually dearer and scarcer.

When I was in Cuba last Spring I was surprised to find that the choicest products of the best factories find their way to England and Germany. The exports to this country are for the most part the inferior grades, and the reason for this is that under the enormous duties now exacted there is very little profit either for the manufacturer or for the importer in handling fine goods.

In supplying the American market the Cuban manufacturers endeavor to produce cigars as light in weight as possible, and to use as little tobacco as can be made to serve the purpose.

This rule has its exceptions, however, for there are factories and factories in Havana. One that has not altered the character of its product to meet the altered state of the tariff is the Intimidad establishment. The finest cigars made in Cuba bear the brand of this celebrated factory. Don Antonino Carruncho, the proprietor, is a man of such wealth that he can afford to sacrifice a good deal of profit in order to maintain the unvaryingly high standard of his output. The discriminating and exacting smoker can always rely upon La Intimidad.

I don't suppose there is a class in this country that knows a good cigar better than the actors and managers devoted to the worship of Our Lady Nicotine. My "pointer," therefore, based as it is upon a practical knowledge of the subject derived from personal visits to all the leading factories in Havana, will not be considered out of place in this column.

My friend José Suarez, knowing my weakness, recently brought me from Cuba a box of Intimidads which, I am bold to say, were probably never surpassed either in flavor or quality. They were half a foot long, of elephantine girth and of a richness and delicacy indescribable. The box bore a specially designed gold label, which read: "Seleccion especial; hecha expressamente para The Usher." And you may believe that The Usher smoked every one with the same delight that the faithful Mohammedan experiences when he reaches the seventh heaven.

Clement Scott said in print during his visit to this country that our actors are just as able as the actors of old England. It seems to require a trip to this side to convince an Englishman of that fact. At home he is apt to patronize our actors and to belittle their acting.

There is a plentiful lack of sentiment, not to say of respect, among us.

On the day of Edwin Booth's funeral the loss experienced by the American stage found little expression.

Only two theatres in New York—Daly's and Palmer's—flew their flags at half-mast.

When the Infanta or a baseball club visits a place of amusement miles of bunting are displayed. When our greatest actor lay dead, except in the two cases mentioned, not a flag drooped in token of sorrow.

"You would hardly believe how things have changed here the past few years," writes a correspondent from Sydney, N. S. W. "At one time there were bits of news, chit-chat, and pleasant green-room anecdote to be heard, but that's a thing of the past now.

"In years gone by 'pros.' and journalists used to meet after the play at some favorite café over a chop and a mug of Bass'. There is now no representative gathering-place. After the performance the actor goes home and puts by every penny for a rainy day."

This would not be so bad if it indicated that the Australian actor were adopting habits of prudence from choice. But it doesn't indicate any such thing.

The truth is that his feet have fallen upon stony ways. Theatricals at the Antipodes are at the lowest ebb. In fact, the colonies are suffering from the hardest of the hardest times.

MRS. HENDERSON DECLINED IT.

Through the failure of Mr. Mullone to meet the requirements of his lease the New Jersey Opera House has reverted to the owners. Previously to the sale of the lease H. C. Miner, H. R. Jacobs and Tony Pastor were named as probable managers for the house. The fact is that last week the lease was offered to Ettie Henderson, of the Jersey City Academy. Mrs. Henderson declined the offer on the ground that arrangements already made would prevent her from undertaking additional labor.

PROFESSIONAL DOINGS.

Rochester is discussing a music hall on the site of the National Hotel in that city.

Business Manager Charles Burnham of the Star Theatre has been very ill, but is convalescent.

Charles J. Ross is at Sheepshead Bay for the season.

W. J. Ferguson has been engaged by Charles Frohman to appear next Fall in Fanny.

Beatrice Moreland was in the Thirtieth Street Police Station with tears in her eyes one day last week. She had lost a pet pug dog and had enlisted the police in a search for the animal. The pug was called "Patsey," and could act. Walking on his feet, carrying a pipe in his mouth, and wearing a coat and hat with dignity, were among his accomplishments. He also understood French and German as well as English. The dog had escaped from his mistress' apartments, 1,426 Broadway.

Edmund Lawrence has been engaged as comedian for the Francis Wilson Opera company.

James A. Barnes has been engaged to stage Slaves of a City, which will have four heavy sets painted by Harley Merry and James B. Ayres.

In a Bowery resort a play called The Life and Death of Carlyle Harris, or the Road to the Electric Chair, is enacted in German.

It is Frank Lawton—not Lampon, as the types made it in our last issue—that has been engaged by Hoyt and Thomas to appear in A Milk White Flag. This Summer Mr. Lawton is stage manager of the Madison Square Roof Garden.

Charles Frohman has secured by cable a new comedy by Oscar Wilde that is being written for the Garrick Theatre, and which is to be delivered here on Aug. 1.

J. Edwin Leonard has been engaged to play the part of the boy in The White Squadron next season.

Otto H. Krause has secured from Oliver Byron the right to produce The Inside Track next season, and will open with it in August in Chicago.

Mrs. Frank Leslie, who recently secured a divorce from William Wilde, sailed last Thursday for England.

Papers in an old suit in which Dan Collyer, now with Harrigan, recovered a judgment against Professor Herrmann for $4,500 some years ago, on an alleged breach of contract, have been served, and the case will reappear in the Supreme Court.

Three swarthy Hindoos jugglers and snake charmers, imported for exhibition by Henry Ballantine, United States Consul at Bombay, arrived in the city yesterday.

The Grau Opera company closed season last Saturday night in Atlanta, Ga.

George W. Lederer, on behalf of Thomas Q. Seabrooke and H. C. Miner, has tendered the Isle of Champagne company for one performance and use of the Fifth Avenue Theatre therefor to the *Herald*, for the benefit of that newspaper's free-ice charity. The offer has been accepted.

The *Dramatic Star*, published at Seattle, Wash., and announced by itself as "the recognized dramatic paper published of the Pacific Northwest," describes the death of "Edward" Booth, and declares that "the bottom has fell out of the vaudeville business in this section."

Robert Drouet, author of Effie Ellsler's play, Doris, which will be produced by that actress elaborately next season, has signed with Miss Ellsler as principal support, and will be featured.

The following will form a Summer company at Ticonderoga, N.Y.: William Ranous, George F. Nash, William H. Pascoe, Charles Butler, Frank Sylvester, Percy Sage, George Rare-bide, Alberta Gallatin, Annie Lockhart, Mrs. Nash and Mrs. Butler. The company will first appear on July 4.

Lewis Morrison's company closed in Chicago last Saturday.

Arthur Dunn, who has just closed season with Ezra Kendall, will with his sister summer with Mr. Kendall at Sea Cliff, Long Island.

Florence Bindley will not appear in her new play, The Captain's Mate, until the season of 1894-5. Next season she will again play in The Pay Train, for which the following have been engaged: Drew A. Morton, W. J. Sully, George W. Kerr, Heister Kutz, James Steven, John Caldwell, Dora Morton, Maggie Fielding and E. M. Gotthold, who has a life position with this star. Charles Duttmar will continue as manager.

A suit is pending in the Brooklyn City Court brought by Walter Fessler against Milton Nobles. The plaintiff claims he was engaged to play for the season beginning on Sept. 1, 1890, and ending on May 1, 1891, at a salary of $35 per week. On Dec. 27, 1890 the plaintiff was discharged, and he asks for a verdict for $445 salary. The defendant answers that Fessler was discharged for incompetency.

Before he left for his seaside farm, Silver Sands, Conn., E. J. Hassan, manager of Slaves of a City, called at the Mirror office last week. Mr. Hassan said he thought that he was entitled to a short rest, before the opening of his season late in July. "With the exception of a week here and there that gives me no concern," said he, "I have my season all booked. All my scenery, with the exception of a very heavy set that is receiving finishing touches, is now ready. I shall have one of the largest assortments of lithographic printing on the road. My company is complete with the exception of two of the leading parts, and I am now negotiating with first-class persons, so that I can run into town and close up the business in short order. Managers with whom I have before done business seem to have faith in everything I bring them, and thus my booking has been easy."

Gus Williams is spending the Summer at Millerton, N. Y. He will play a second edition of April Fool next season, under the management of George W. June.

Allen O. Meyers, of Cincinnati, paid a flying visit to New York recently in the interest of the B. P. O. E., the business being in relation to New York Lodge, No. 1, and their representation at Detroit next week.

Chicago will have still another theatre, called the Isabella, which will seat 3,000 persons. Its stage will be next to the largest in that city. Its first play will be a new melodrama of the war, in which one hundred persons and several horses will appear. The actual cast calls for sixty persons.

George N. Hawley will join German's Minstrels, as manager, at Albany, N. Y., on July 29. Frank Haitz will also join that organization as tenor.

Dudley Buck has accepted the position of examiner and lecturer of the Utica Conservatory of Music, and Rose Booth, the English theorist and pianist, will join the faculty of that institution for 1893-94.

The earnestness of the effort of Frederick Warde will be newly illustrated during the coming season by his production of Henry IV., in which Mr. Warde will be the Prince Hal and Louis James the Falstaff. The success of the Warde-James venture has been due in no small degree to the accuracy and splendor of mounting the plays in which they have appeared. Mr. Warde, while not an imitator, may be called a successor of Lawrence Barrett in this.

W. J. Chappelle, having nearly booked Elmer E. Vance's attractions and The Actor's Holiday, has retired for a season of rest and sport to his residence at Great Bend, Pa. Manager Vance and wife are expected to be his guests next week, and Mr. Chappelle will introduce Mr. Vance to the black bass that make lively sport in the waters thereabouts.

Harry U. Tibbens has resigned as press agent of the Eleventh Avenue Opera House, Altoona, Pa., and also as dramatic editor of the *Morning Tribune* of that city, to accept the position of night editor of the Johnstown, Pa., *Daily Democrat*.

Wallace Wedlake, who was a member of The Isle of Champagne chorus, painted a large portrait of Thomas Q. Seabrooke as King Pomery. Mr. Wedlake had received as a singer $18 per week. He wanted Mr. Seabrooke to pay him $500 for the painting, and upon refusal brought suit to receive that sum. Mr. Seabrooke had offered him $100 for the picture. At the trial of the case in the City Court, Captain Alfred Thompson said an amateur painter would consider himself lucky if he got $50 for such a picture. William Hart, also an artist, concurred in this. But the jury did not, and awarded Mr. Wedlake $200. Mr. Seabrooke, however, has secured a stay pending appeal, and will contest the case.

Sosman and Landis, of Chicago, are painting handsome scenery for Effie Ellsler's new play, Doris, for which also W. J. Morgan and Company, of Cleveland, Ohio, have a ten thousand-dollar contract for lithographic work.

Manager J. J. Rosenthal has complied with 6,591 requests from women throughout the country asking for photographs of his star, Bessie Bonehill, and he says he will continue to respond to such requests.

Minnie Radcliffe has made a pronounced hit in Clyde Fitch's new play, April Weather, now being presented in the Grand Opera House, Chicago, by Sol Smith Russell. Miss Radcliffe is remembered formerly as Dearest in Little Lord Fauntleroy.

Miles and Caldwell, managers of The Actors' Holiday, have been in the city several weeks engaging their company. They have signed Frank McNish, George W. Thompson, Lew Bloom, Grace Harper, Georgie Briar, Annie Kerr, Francis Harrison, and Genie Daly, with James C. Kenney as musical director. The company will open early in August. W. J. Chappelle, Jr., will be business manager.

Ida Sollee will play the part of Mrs. Raynor in The House on the Marsh at the Grand Opera House next week. She originated the character in this country.

James Fort and W. A. Daniels have been engaged by Harry Philips for A Crazy Patch company.

Blanche Walsh left on Sunday for Chicago to attend the World's Fair. Miss Walsh intended to go to Europe this Summer, but patriotically she preferred the Fair.

Rhéa has arranged to have Adolfen Barbusse, the French littérateur, write for her the play she proposes to call The Queen of Sheba. For years Mr Barbusse has been a contributor to *Le Siècle* and other Paris papers. The adaptation for the American stage will be made by William Young.

Henry J. Yorkey, of next season's Errors company, has been made a Knight of Pythias in Home Lodge, No. 119, of Syracuse. The ranks were conferred upon him by the star of the company, W. H. F. Tenney, who is chancellor commander of the lodge. E. E. Dommers now has a company, every male member of which is a K. of P. Beside this two are Masons, three are Elks, two are Redmen, one an Odd Fellow, one an American Mechanic, and one an S. of V.

Will P. Webster, business manager of the Crystal Maze, has added another attraction to his list. He has Bryant and Richmond under contract to play When, Why and Where next season, and has further arranged with Mr. Bryant that as soon as the season closes, he is to direct the production of Broken Barriers, a melodrama, constructed from Ardennes Foster's novel of the same title.

Vernona Jarbeau is confined to her room at the Hoffman House, suffering from the effects of a fall, which occurred on Sunday. The injuries are painful, and it is doubtful if Miss Jarbeau will be able to leave her apartments for some time.

1893 COME AND SEE US. AND "PLAY THE WINNER." 1894

O'NEILL'S GRAND OPERA HOUSE,

CHARLESTON, S. C.

Seating Capacity, 1,560. On Ground Floor.

NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

WASHINGTON, D. C.

The Summer theatrical attractions here are getting along swimmingly, and good business is being played to at every performance by all of the houses now open.

At Albaugh's during the past week the old and tuneful Chimes of Normandy were rung out by the Dickson Opera co. Owing to the sudden illness of Mr. Greensfelder, Lawrence Lowell was asked to fill the vacancy at the shortest notice and interpret the part of Gaspard without a rehearsal. Mr Lowell made a pronounced hit in his new personation, and was accorded enthusiastic encores by the audience, who refused to be silenced until the curtain had been twice rung up, and finally for the third time he came before the footlights without his wig. Lay Post made a charming Serpolette, and Bebe Vining was delightfully pleasing as Germaine. The Black Hussar 19-24.

Last week was the third week of the Summer comedy season at the National Theatre where Lend Me a Shilling and A Bachelor of Arts were presented by a clever stock co. The bill for next week is Our Boys.

At the Academy of Music 26 a benefit entertainment was given to Blanche Chapman Ford. Among those who participated were Carmencita, Annie Lewis, George W. Denham, James T Galloway, E. H. Thayer, H. Buckingham and other well known performers. The programme was a very entertaining and diversified one, and the house was crowded.

The comedy season at Willard Hall will open next week with a performance of Divorce, with A Happy Pair as a curtain raiser. The proceeds are to be devoted to the sufferers in the recent Ford's Theatre disaster. Willard Hall has been thoroughly renovated and repaired, a new stage has been built, new scenery put in, and a new and beautiful drop curtain added. The whole house has been freshly painted and made into quite a comfortable and cosy theatre. Manager Clayton has secured a thoroughly competent co., including William M. Farnum, Harry M. Markham, John Doud, Frank Myers, George Buckler, George H. Howard, Fred Foster, George W. Murray, and Misses Evangeline Newton, Cecil Watson, Mary La Marr, Bessie Doyle, and Marguerite Vernon.

The second seventy two hour match of the series of female pedestrian tournaments at Kernan's Lyceum Theatre, commencing next Monday, and continuing two weeks, six hours every day, will introduce the winners of a similar race which was closed at Baltimore on Saturday night. Among the contestants, all of whom are professional pedestrians, are Clara Beck, Jennie Fraser, Nora Evans, Alice Robson, Frankie Fleming, and May Hamilton. Miss Evans has many friends who remember her victory over champions in this city four years ago. On that occasion she was declared the world's seventy-two hour champion, covering a distance of 263 miles. She is rated first in forty-eight hour races to day, and her record of eight miles an hour at Bridgeport, Conn., gives her the title of champion hour runner of the world. The engagement of Clara Beckwith, the aquatic queen, has been extended for another week.

Fitzsimmons' Auditorium, now in the third month of its career, seems to be just as successful as at the start. The continuous performance idea has proved a popular hit. A new bill is provided every week.

A talented young musician of unusual ability in this city is Miss Mary Dashiell, the director and organist of the choir of Christ Church. Miss Dashiell has been organist at that church during her entire residence in this city, coming here at the age of fifteen from Norfolk, Va., where she had previously exhibited great talent for performance on both the piano and the organ.

It is remarkable and touching that on the day of his funeral, the one place in all the world that Edwin Booth felt the deepest aversion for should be demolished. The recent collapse of the old Ford's Theatre, in which Lincoln was assassinated by John Wilkes Booth, has been one of the most sensational disasters this city has ever experienced. Not since the tragedy at Ford's Theatre on April 14, 1865, has Edwin Booth played in Washington. His last engagement before that notable event was in the Fall of 1864, when he played an engagement in the National Theatre, and appeared in some of his best known characters. Immediately after the tragedy Mr. Booth pledged himself never to play in Washington again, and he lived up to his oath. It has been said here by "an old inhabitant," who knew Mr. Booth, that the actor first resolved never to act again, but he was compelled by business engagements to resume his professional duties. It is said that letters requesting him to once again play in Washington, and assuring him of the most hearty reception, were sent by the President, members of the Cabinet, Justices of the Supreme Court, Senators and Representatives in Congress, but without avail. W. H. Fitzgerald, the stage manager of the Dickson Opera co., now playing in Summer opera here, was a member of the Walnut Street Theatre stock co. when Edwin Booth played there, and has acted with him as Horatio in Hamlet, Francois in Richelieu, and other parts of this character. His acquaintance with the distinguished tragedian was quite intimate. "I recall Mr. Booth very distinctly," he said. "This was during the days of the stock cos., when actors had an opportunity of judging the characters of almost all the stars, when Edwin Forrest and Charlotte Cushman were in their prime and Barrett was just beginning to win his laurels. At that time the coming of Edwin Booth was always looked forward to with the greatest pleasure by all the members of the co. He was one of the most genial and lovable of men and they all loved him with sincerity. His engagement was regarded as the most enjoyable of the season. On account of his charming personality, every one made unusual efforts to do the best they could. I remember one incident which showed his genial nature. The management of the theatre was considered penurious. They had an old worn out stage carpet that was full of holes, but they refused to replace it with a new one.

"One night when Booth was playing Hamlet, one of the boys in the co. offered me a wager that I would not dare to stumble in one of the torn places and fall, thus showing the condition of the carpet. I took the wager. While Booth was on the stage I came on, and, pretending to catch my toe, fell full length on the stage. I expected Mr. Booth to be very angry and scold me, but he turned toward the back of the theatre and said: 'You young rascal, you have stolen my thunder. I was just about to do that myself.'"

Cornelius Gardiner, who was for a number of years the dramatic critic of the Chicago *Evening Post*, and who is now their Washington correspondent, in speaking of Mr Booth, said: "The tender and lovable character of Booth was well proven to me on one occasion when he was playing the part of Brutus in Julius Cæsar. In the last act one of the young men of the co. has a small part, in which he appears to say but a few lines. They are quite important, however, to continue the thread of the plot so as to make what follows intelligible. On this night he failed to appear. Mr. Booth waited a long time and was then compelled to skip several lines. At the close of the performance young Doud, the manager, sent for the young man, who explained that for some unaccountable reason he had entirely forgotten that he had this part. The manager scored him unmercifully and was still berating him when Booth happened by. He appreciated the situation and interrupted to say: 'Mr. Doud, do not upbraid this young fellow. It is apparent to me that he fully appreciates his fault and feels very badly about it. I feel confident that he will not repeat it.' The young man was touched by Booth's act and was forever grateful.

"I know from my own observation that the recently published statement that Booth was an incessant smoker between the acts not to be a fact. When not on the stage and in his dressing room he was generally in the deepest thought. He said at one time that he disliked to come from his room until he was to go right on the stage, as the noise of the stage hands and the supers distracted his mind and prevented him from acting properly.

"He was one of the kindest of men and was sincerely loved by every member of his co., who used to crowd in the wings and watch his every movement. When he finally bade them good bye there were tears in his eyes and in the heart of every one there was a big lump of sorrow.

"I remember another incident in the life of Booth, when he was a very young man. He was playing one-night stands in the South. At one town the steamboat stopped but once in two days, and it was of the greatest importance that the co should not miss it, as that would mean the loss of two days and considerable money. Booth was playing Shylock, and during the trial scene those who were back in the theatre heard the whistle of the steamer. The manager knew that the performance would have to be stopped at once, but how they were to inform Booth, who was on the stage, was a perplexing question. They could not ring down the curtain as that would be an insult to the audience. Finally they hit upon a plan. At that part of the trial where it is said to Shylock 'Three times three I'll give thee, Jew,' Booth was quick to see that something had occurred, for he knew that this line would not have been spoken without a purpose. 'I'll take it,' he promptly replied, and amid the huzzas of the audience the curtain was rung down and the company caught the boat."

EDWARD OLDHAM.

PROVIDENCE.

Business at the theatres has been unusually good the past week.

The attraction at Lothrop's Museum 12-17 was Bartley Campbell's Fate, presented by one of the stock cos., with Katherine Robert at the head. Miss Robert had the role of Florence Grantley, and was seen at her best. The Blanche Sterling of May Prindle was excellent. J Frances Kirke played the part of Harry Grantley with his usual success, and Charles Burnham as M. T. Muggs, and Dorritt Ashton as Sally Ann Waddles were very amusing. The beautiful costumes worn by Miss Robert were admired by all, especially the ladies. Pearl of Savoy 19-24.

At Lothrop's Pawtucket house, Iola Pomeroy, the favorite soubrette, and the stock co. presented the drama, Pert, to very large audiences.

At the Westminster this the closing week a co. of colored artists appeared in Slavery Days and the performance was satisfactory. There were several clever specialty artists in the co. and the chorus and singing were good. The entertainment closes with a cake walk which is very laughable.

There was a perfect epidemic of presents among the members of Lothrop's dramatic forces last week. Laura Dean was the recipient 12 of a beautifully wrought gold link bracelet, with padlock attachment, the gift of a friend. At the evening performance of Pert 13, an admirer passed over the footlights to Iola Pomeroy a bouquet in the shape of a mammoth cabbage. In her anger at the apparent indignity offered, the little actress grasped the offending vegetable with no gentle hand, when something gave way and a bunch of beautiful La France roses blossomed out of the centre of the cabbage head. On the evening 10 William Cattell was presented by Mr. and Mrs. Fred. Devere with a cameo ring. The cameo displays an artistically cut bust of Christopher Columbus.

D. H. Campbell has returned to his home in this city after a season of hard work as manager of Lothrop's Worcester Opera House.

Frank Moore and wife will leave 20 for Portland, Me., where they will pass the coming six weeks in recreation.

G. E. Lothrop will leave early in July for a four weeks' trip of the Summer resorts and watering places.

George B. Bowden will open his Wild West show at Crescent Park for the season 18.

Morris McHugh was called to the death-bed of his mother in Philadelphia 14. He was succeeded in the cast of Pert by Thomas C. Mova.

William Lannergan closed with G. E. Lothrop 11.

Polly Holmes is at her home in this city for the Summer. She is engaged for next season as a member of Dan McCarthy's Rambler from Clare co.

William C. Richardson and his wife, May Prindle, both members of Lothrop's Stock co., have purchased 10,000 feet of land on the Walling estate, Millbury, Mass., upon which they will erect a Summer residence. The structure, a two-story cobble-stone cottage, will be a marvel of beauty. The design will be Queen Anne and Colonial style, with peaked gables in the roof and dormers in side walls and roof. On the front and rear of the cottage will be built a porte cochere. The centre of the building will be a grand hallway finished in natural woods, for a reception room. It will be fitted with all modern conveniences.

Manager Lothrop has succeeded in booking five full stock cos. to be played on his circuit next season. The list comprises in the main people new to his patrons as he has decided that new faces are requisite to increase business.

Messrs. J. J. Owen and John Phillips, members of Lothrop's Stock cos. since they were first organized, will take out a co. for the Summer season, opening at Portland 24, where they will play the old-time Ten Nights in a Bar Room for the benefit of Frank Walsh, a member of the co. whose home is in that city. The co. will then tour through Maine. Among the members of the co. are Francis Kingdon, John Wilkes, Richard Lysle, Susie Howard, and Nellie Hancock. Mr. Owen is negotiating with Manager Harrington at Rocky Point for an engagement during the Summer.

Ben W. Snow and family will pass their Summer vacation at Maranacook, Me.

Minnie Kissell is confined to her home in Boston by critical illness.

Frank Redmund is at Riverside for the Summer.

Among those engaged to appear at Rocky Point during the Summer under the management of R. A. Harrington are Julia Mackey, Laura Bennett, Nellie and Allie Smith, Jerry Cohan and family, Lizzie and Vinie Daly, Zoe and Jessie Giles. Ed. Hurst will be there to "jolly" people up and make everybody think they have got their money's worth.

Daniel W. Marshall, stage manager at the Grand Opera House, Pawtucket, had his hands full last week. Besides staging Vesper Bells he made all the scenery, etc., used in the production of Pert. He says it's all right, but rather not have it come in hot weather.

HOWARD C. RIPLEY.

DETROIT.

The only amusement for Detroit theatregoers week of 12-17 was the presentation of a musical farce-comedy called Blunders, by Lacey and Altman's co. 12. The occasion was the annual benefit for the employés of Whitney's Opera House, and there was a large audience present, who seemed to enjoy the performance thoroughly. Messrs. Lacy and Altman will take their co. through the State.

All the houses have closed their regular season, and the process of renovating and annual house-cleaning will now be commenced in all of them. The different theatres will all be under the same management next season, with the possible exception of the Lyceum, which rumor says will be under the control of C. J. Whitney, who will then have all the theatres in the city.

F. K. STEARNS.

ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co. opened the Summer opera season of ten weeks 12, in Ermanie, this being their third season in this city. Before curtain rise there was S. R. O. The eighteen boxes were filled and people were standing in the aisles and foyer. A brilliant audience, and an ovation to the favorite prima donna, Susie Kirwin, and the bright and clever supporting co., Belle Hamilton, Lillie Taylor, W. H. Kohnle, J. E. Conley, E. A. Clarke, and J. C. Harvey finely rendered their respective roles, and met with a most cordial welcome. The ladies of the chorus are pretty, bright and attractive, elegantly costumed, and do effective work under Musical Director F. X. Darling, and Stage Manager Earnest Salvator. Boccaccio was given 11-17, opening to a full house. The opera was admirably rendered throughout. Miss Kirwin made a hit in the role of Boccaccio. Eloise Mortimer as Fiametta, and Belle Hamilton as Leonetti won merited applause. Messrs. Clarke, Conley, Kohnle, Donnelly and Harvey did good work.

At Litt's Grand Opera House The Players presented Bronson Howard's comedy, Young Mrs. Winthrop, 11-17, opening to a fair house and an appreciative audience. The play was given by an excellent cast. Carrie Turner as Constance Winthrop evidenced a beautiful conception of the part, investing it with a true naturalness. Miss Turner is a strong actress, and the part does not give her ability full scope. J. H. Gilmour's manly portrayal of the part of Douglas Winthrop won for him noticeable favor. Mr. Litt is deserving of much credit and a liberal patronage in presenting good plays by such a strong stock co.

It is a pleasure to see George R. Edeson in so congenial a role as that of Buxton Scott, the lawyer, in Young Mrs. Winthrop.

Susie Kirwin is one of the most active and energetic artists in comic opera—bright, versatile and clever. She is the life of her co., and imbues them with her own natural vein of sprightly activity. During her former visits here she became a great favorite and made a host of friends.

Ruth Carpenter has an attractive stage presence and plays the role of the loquacious society woman, Mrs. Dick Chetwyn, in Young Mrs. Winthrop commendably. She looked handsome and dressed the part richly.

Eloise Mortimer is a pleasing and attractive vocalist gifted with a clear and sweet soprano voice. She made a very favorable impression on this her first appearance with the Wilbur Opera co.

A pleasing and taking feature in the performance of Young Mrs. Winthrop was the pretty love scene commendably given by Belle Archer, who played the role of Edith Chapin, the blind girl, and Edward S. Abeles as Herbert Winthrop. Belle Archer is quite a favorite and has a large acquaintance among members of some of our leading families.

Handsome Belle Hamilton is winning renewed favor at the Metropolitan.

Emma Maddern is a conscientious and painstaking actress. She gives a refined, sweet and natural portrayal of Mrs. Ruth Winthrop, graceful and easy in the scenes with Douglas and Constance. She is deserving of high praise for her admirable work.

The past week was a gala week in St. Paul. Beautiful arches were erected on our principal streets, the buildings throughout the city were covered with flags and bunting and business was entirely suspended on 7, in honor of our most prominent citizen, James J. Hill, president of the Great Northern Railway. It was the grandest demonstration ever seen in the Northwest. There was a magnificent pageant of floats representing the early history of Minnesota and Northwest and the development of the railroad system to the Pacific coast. A large number of visitors, prominent people from the Pacific coast and Canada, participated in the pageant and also the banquet given on 8. It was an event long to be remembered by us. Minneapolis was well represented by handsome floats and thousands of her citizens.

GEORGE H. COLGRAVE.

NEW ORLEANS.

New Orleans has no lack of Summer amusements. It has the Marie Greenwood Opera co. in a season of Summer opera at the Grand Opera House, and has Levy in cornet solos at the West End concerts.

Olivette was poorly done week of 12-17 by the Greenwood co. The season will close 24. On its last week selections will be made from the co.'s repertoire, making a change of bill each night.

Col. Charles Osgood has begun work on the Academy of Music. Frank Cox, who has the contract for the repairs, agrees that when completed it will be the finest theatre in the South.

George L. O'Connell, of this city, who will be the manager of the French Opera House, next Winter, cables from Paris the engagement of Mr. Soubevran, from Marseilles, as tenor de traduction of grand opera; Mr. Merly, of Lille, as tenor of opera comique, and Mr. Monfort, of Rouen, as baritone of grand and comic opera.

Mr. Espy Williams, the local playwright, has sold Parrhasius to Robert Mantell for $3,000.

Manager Henry Greenwall is at present in New York.

Captain Jack Curry, associated with T. J. Boyle in the management of the new opera house at Nashville, has left New Orleans for his new field of duty.

Larry Plant, who has been identified with various concert saloons here, has purchased a large piece of property on Carondelet Street, centrally located, for the purpose of building a concert garden on the style of Koster and Bial in New York. The property cost $26,500, and a handsome building will be erected.

LAMAR C. QUINTERO.

LOUISVILLE.

The Deshon Opera co., after a week of Chimes of Normandy, concluded the engagement at the Bijou 10, and opened under the management of Brown, Osgood and Rielly, the Bijou's managers, at Phœnix Hill Park 11 in Olivette to a very large attendance. Boccaccio will be sung for five nights, commencing 13. Laura Moore joined the co. upon that date. Professor Eichhorn will furnish the music for the open air concerts.

The six weeks' season of Summer opera at the Auditorium opened 12 with the Duff Opera co. in Dorothy, presenting such well-known people as Helen Bertram, Madeline Lucette, Leonore Snyder, Leona Clarke, Minnie Dedue, Charles G. Bassett, William McLaughlin and J. H. Ryley. With an orchestra of forty, a large chorus and special scenery, the opera was given in magnificent style. The bill for 14, 15, Patience; 16, Cavalleria Rusticana and Box and Cox. Managers Quilp and Camp have beautified the grounds surrounding the Auditorium in many ways. There are flowers and fountains, brilliant electric lights and an artificial lake, making it, indeed, an ideal place at which to spend the evenings of the heated season. A very large number of season tickets have been sold, and the opera season has entered upon an assured career of success.

William T. Leachman is here undergoing treatment for a painful trouble. His wife, who was Mattie Hornby before her retirement from the stage, is with him.

The mid-summer concert of the Liederkranz Society at Phœnix Hill Park 10 was a notable event.

Robert Haught, who was on the road with Thomas Keene a part one of last season, is now a Benedict. He is prospering as a business man, having left the stage because of vocal trouble.

It is rumored that James E. Pennessy, of Cincinnati, will manage the new house recently completed by the Whallens on the site of the old Wonderland. If the arrangements contemplated are consummated the place will be conducted as a popular priced house.

The Auditorium has been in demand recently, several large local events finding its spacious stage of decided advantage.

CHARLES D. CLARKE.

CHARLESTON.

The O'Neill Opera co. closed its six weeks' engagement 10 at the Grand Opera House with eclat. In response to the written request of a number of the most prominent citizens Manager O'Neill took a benefit on the last night. The house was packed, nearly two thousand people thus testifying their appreciation of his successful efforts to give Charleston high class Summer amusement at popular prices. Nini Humphreys, Agnes Delaporte, Helen Von Doenhof, Ling, Seaton, Hamilton, Bigelow, Hirschfeld, and the entire chorus and orchestra assisted in making the occasion memorable; the audience fairly bubbled over with enthusiasm, and manager and singers were almost overpowered with flowers and applause. Hirschfeld's opera, The Star of India, received its premiere 9 before a large and fashionable audience. The opera is in two acts, but the first only was given, the second being uncompleted. The libretto is by Fred. Dixon, and the plot is as follows: The Princess Turandot is a character somewhat similar to that of Tennyson's Princess Ida—a woman of surpassing beauty and one whose heart has never known love for any man. She is to some extent even a hater of the sex. By the law of the land her hand is offered in marriage under certain conditions, failure to fulfil which the unlucky aspirant has to suffer the death penalty. The condition imposed is the successful solving of three riddles. More than one ambitious young man have fallen victims to the law, and the brother to the latest of these, an Arab chieftain named Kalaf, in order to avenge his brother's death determines to risk his own life in the attempt to solve the riddles, with the determination, should he succeed, of mortifying the Princess by spurning her hand at the altar. In the finale to the first act he is successful, but is forestalled in his revenge by the Princess, who, preferring death to marriage, attempts to stab herself. Kalaf then makes a concession. He proposes to release her should she be able to guess a riddle which he will propose, the riddle being his own identity. The Princess tries by every artifice to learn his secret, and while doing so wins his love. He foregoes his revenge, and she is so touched by his generosity, that she consents to marry him. The composer and his work were enthusiastically received, but it would hardly be fair to predict the future of the opera until the last act has been produced. The score contains several melodious but reminiscent airs in waltz time; on the whole, however, the music is its motive and shows ineffectual striving after grand opera effect. The co. departed 11 for Savannah, where they play this week, after which it is hoped that Manager O'Neill will return here for at least one more week.

PERSONAL: Gertrude Johnson, a well-known actress and a native of Charleston, is here spending the holidays with her family.

ROBERT M. SOLOMON.

JERSEY CITY.

It is not yet decided who will manage the Opera House next season. The lease was sold by the sheriff to J. I. Hilport, who built the house, and still held a lien on the property. The past season was not a prosperous one under Mr Mullone's management, and he will be connected with the house no longer. It is understood that H. R. Jacobs is endeavoring to secure the lease, which will not expire for eight years. In the meantime the house remains closed.

Hoffman's Circus will exhibit in this city 24.

L. G. P.

INDIANAPOLIS.

At the Park Theatre the last performance of this season, which was a benefit for the Theatrical Mechanics, took place before a good audience 12. Mr. and Mrs. Robert Wayne appeared in Forgiven, and one of the surprises of the evening was the shifting and arranging of scenery in full view of the audience.

The Lodge of Elks gave a banquet and "at home" to 11 friends 8 the occasion of the opening of their new and elegant club-rooms. A number of resident amateur professionals appeared, and the affair was one of the most enjoyable ever given by this lodge.

GUSTAV RECKER.

MINNEAPOLIS.

At the Bijou Opera House the stock co. gave Monte Cristo to a large and enthusiastic audience 11. The production made an emphatic success. Forrest Robinson as the Count of Monte Cristo made a decided hit. Mabel Bert made a charming Mercedes. Fine scenery and handsome costumes. An amateur opera co. was organized in this city 7 by representative members of musical and dramatic circles. Chimes of Normandy will be the first opera produced, rehearsals for which are now under way.

The Grand Opera House was dark week of 12-17.

F. C. CAMPBELL.

BALTIMORE.

The only theatre at present open is the Howard Auditorium, where the opera, Prince Methusalem, was produced by the Auditorium Opera co.

Again I must chronicle the success of Josephine Knapp who is the life of the cast.

Laura Joyce Bell and Jeannie Winston were both very good, but the male voices are as weak as ever.

WILLIAM J. O'BRIEN, JR.

SAN FRANCISCO.

JUNE 11.

An event of importance was the initial presentation of the spectacular comic opera, Africa, by the Thatcher, Rich and Harris Operatic Extravaganza co. last night at the California Theatre. The house was crowded to the doors with an audience comprising the elite and culture of the town, and they were warm in applause, and so much interested as to remain until the final fall of the curtain, although it was near midnight. The management is entitled to every praise for the completeness of the production, and their confidence in the expenditure of so much money to bring the initial presentation before the public, especially in producing it at so remote a point as San Francisco,

and relying upon the public and press to say whether it will be a success. The outlay must have been something enormous, as the co. has been here for the past five weeks under salary. Few managers have the business nerve of William Harris, of the triumvirate of managers directing the show, as rewards for his enterprise, he has made money, stands high with the profession, and is trusted by every community where a show bearing his name appears. During weeks of rehearsals of Africa Mr. Harris has never missed a rehearsal. Not a word, or line of the words and music of the opera has escaped him, and the scenery, paraphernalia, costumes and action of the play have each received his closest attention. He has really worked harder than any of his employes and if success dawns upon Africa it will be through the skilful leadership of William Harris.

The music of Africa is by Randolph Cruger, leader of the orchestra, and the book by Clay M. Greene and J. Cheever Goodwin. The music is simple, and is melodious and bright. It is such that it will be sung and whistled by every street gamin, before many more performances of it are given. It is in the main original in construction, and will be popular.

The libretto is the weakest part of the opera, although if the truth were known, it could not have been written by either Greene or Goodwin. The foundation is undoubtedly thin work, as well as several of the songs, but the dialogue is a hodge-podge or olla podrida of Thatcher, Harlan, Coleman, etc., etc. No fault is found with that except that it has not yet been properly worked out. Time and a little study will bring this to the front, and make it an agreeable mixture of fun and localisms. Africa has a funny plot that of a young collegian with a rich but ignorant father. The young man has a craze for exploring the heart of Africa and finding a person who is not lost. The theme is a funny one, and will allow of great possibilities to build around, upon and near it the heartiest fun, but Thatcher, Harlan, Coleman, and "Bill" Harris will have to set their thinking caps on and go to work, and then Africa will be as good a book with Conver's pretty music as one wants to hear. The first act is the strongest. It has all the "ginger" of the opera in it, includes the most and best songs and the last and funniest lines. The second act is the *bête noir* of the opera as at present constituted. It is too "talky" without the gem of humor. It needs curtailing. There is too much of Thatcher in the second act and still not enough of him. One seeing him in the character of the Prime Minister would be led to remark: "Where does Thatcher get in?" Now George Thatcher is an accomplished and original comedian who has the happy faculty of making a part with his own jests, anecdotes and funny savings, but quality and not quantity is what lingers in the minds of an audience. Thatcher will undoubtedly "skim" his dialogue, and then he will do great work. Otis Harlan worked harder last night than he ever has done before. He had, too, to keep up his part, (and the same may be said of Thatcher). It is a role that has to be made and Harlan worried his brains to bring out new stuff and make the play a "go." He is an admirable comedian, one who wins his way with an audience. It is a pleasure to see him on the stage, and some day he will blossom forth as a "straight comedian," and make his mark. The principal character in Africa, that of Maurice Merrill, the young man with a mania for exploration, is taken by John A. Coleman, a versatile singer and dancer, and one who only lately has had a chance to appear in a "straight" part. Coleman is quiet, but has a comical farcical expression which he can use to advantage, and is the lightest man on his feet when dancing of any performer seen in many years. George W. Lewis as Mike Milligan, a pug, had a make-up worthy of a Sullivan, Charley Mitchell or some other "tough slugger," with expansive shoulders and a straight chest; he was the very picture of a hard fighter. The ladies of the co. are all clever, especially the Byron Sisters—Helen and Henrietta—Blanche Hayden, Grace Hamilton and Pearl Inman, the latter a wonderful "wing-dancer" with the most agile movements and complicated steps. A new candidate for public favor in the co. is Emma De Berger, a tall blonde young woman of fine stage presence with a fairly good singing voice of much culture, but rather thin in tone. For a first appearance on the stage she did remarkably well. The singers of the troupe, Richard J. Jose, Raymon Moore, H. W. Frillman, and Thomas Lewis, were all in good voice and pleased both in their solos and ensemble singing. The Seven Hottentots, the Daly Brothers, Baldwin, Healey Brothers, Hickey and Wheeler gave a splendid exhibition of grotesque acrobatic dancing, tumbling, twisting, and somersaulting. Africa is magnificently staged and costumed, in fact no pains and means have been spared by Thatcher, Rich and Harris to make the production a spectacular one. Much praise is due Napier Lothian, Jr., the stage director, for the able manner in which he has presented the opera. He is a competent man in that line, the best evidence of his worth being in the magnificence of every little detail which surrounds the production. Africa, with the judicious pruning suggested, and the changes which will undoubtedly be made, ought to be a success, as it has life, merriment, congeniality and popular music, and with the mise-en-scene, costumes and accessories is what the theatre going public most want. It will be repeated all this week, and will probably be played next week, the third and last of the engagement of Thatcher, Rich and Harris' splendid operatic extravaganza company. Bobby Gaylor in Sport McAllister is billed for the week beginning June 26.

Kande Granger and co. appeared at Stockwell's Theatre last night in a version of Dumas' Le Demi Monde, under the title of The Fringe of Society. The play does not materially differ from others of the same source lately seen here. Miss Granger gave an even and well-defined performance of Mrs. Beauchamp Caren, and was ably supported by Frederick Herzog in the character of Osmond N. Elmo. It must be said that the performance was a very good one, far better than was anticipated, and it is to be hoped that it will do some business, if an objectionable addition to the entertainment is omitted, it having no bearing on the play and should have no place in the piece. What is referred to is a gyration billed as the Dance du Ventre, performed by Omene, styled a Circassian. This is the same Omene who appeared at the Eden Musee in your city and afterward was the assistant of Yank Ho at Koster and Bial's in his magic feats. Omene has two sections of the dance, the first of which enables her to show some pretty and clever posturing, but the second portion of it is not worthy of a place in a respectable theatre, and should be tabooed at once. It is a species of "Hula-Hula" dancing, and even worse in suggestiveness than the original. When one visits the Hawaiian Islands and goes to see the "Hula-Hula's," a knowledge of what is to come is known in advance, but when ladies and children are attracted to what is supposed to be a reputable theatre, and there see an exhibition which is disgusting even to men, it is about time that managers be called to account for the deception in inveigling people into their house. It is a surprise that Manager Stockwell should have permitted the dance, and it is hoped that he will stop it with the performance of to-night. He has a pretty theatre, a well located one, and has hosts of friends here who wish him every prosperity, but such engagements as that of Omene will lose for him the confidence of his patrons. Next Monday night Howard P. Taylor's adaptation, under the title of Maine and Georgia, will be produced on an elaborate scale.

The Golden Cross did not attract as large a paying business as was expected of it. It is not the kind of an opera that the patrons of the house want. It is full of harmony and has fine orchestration but there is so little to it beyond that, which has the power of drawing large attendances for a week or more. It would have been wiser for the management to have continued The Hoo-ah for another week. Last night Offenbach's Madame Favart was presented in a fine manner and gave good satisfaction. Ali Baba Up to Date is in active preparation and will be mounted with new scenery, costumes and a wealth of interpolated songs and specialties.

Last Saturday evening William Harris was the invited guest, together with Otis Harlan of his co., and Charles H. Beede, the agent of George Thatcher's Operatic Extravaganza company, of Golden Gate Commandery No. 16, Knights Templar of this city, at its magnificent new asylum. Mr. Harris is a noble of Aleppo Temple, Ancient and Arabic Order Nobles of the Mystic Shrine, of Boston, and a frater of the Grand Consistory Scottish Rite Masons of the Northern jurisdiction of that valley. In compliment to him, as well as for his worth as a gentleman and genial hearted fellow, the Sir Knights of Golden Gate gave him a most fitting welcome, and pledged him their good will in the love-cup of the Commandery, and their esteem with the cry of the drill corps. Messrs. Harlan and Beede were also given a royal California greeting, and when the "wee sma' hours" made it necessary to part company, a marching salute of the drill corps bade them farewell, and an invitation to always consider the Temple of Golden Gate a hostelry for themselves when they visit the city in the golden West. HARRY J. LASK.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Fred. W. Kraus, manager): House closed for season, having been occupied by amateurs and schools. Manager Kraus is busy booking for next season and has secured some good attractions.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (C. A. LeComte, manager): Glenwood Park Opera co. in The Grand Duchess, an excellent performance, to good houses week ending 3. The co. is composed of May Baker as prima donna; Dorothy Morton, soprano; Maurice Hegeman, John Henderson, Rita Harrington, Grace Bell and others. The new tenor, Mr. Hatch, arrived a few days ago, and will make his first appearance 12 in Chimes of Normandy. The indications are that the co. will do a large and profitable business throughout the entire season. Chimes of Normandy 12-14; Olivette 15-17.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH THEATRE (John Sesnon, lessee and manager): George Thatcher and co., in their new piece, Africa, 26-28. Bobby Gaylor July 3-9.——THE PEOPLE'S THEATRE: (Bryant Fanning, manager): A False Friend to good business 5-10. The Sea of Ice 12-17.——ITEMS: At last matters are settled at the Macdonough and John Sesnon takes the house with an entire new staff, with Charles E. Cook as local manager, Robert Abrams, stage manager, and J. Josephs, musical director. The people hail the new management with pleasure and wish them every success. For the benefit of traveling cos. it is well to know that though Mr. Mothersole failed, the theatre earned $4,000 net during the six months since the opening. This is a good town for business if properly handled and with a manager in touch with the people.—The People's also changed hands, Albert T. Mayer succeeding Bryant Fanning as proprietor and manager.

LOS ANGELES.—PARK THEATRE (Fred. Cooper, manager): The military drama American Born is drawing good houses.——ITEMS: The Grand and Los Angeles are closed. Manager H. C. Wyatt is in New York on a trip combining business with pleasure. Mrs. Wyatt accompanies him. L. A. Gottschalk, the musical composer, is visiting Los Angeles after five years' absence looking as fresh and artless as when an Angeleno. He leaves shortly for Buffalo, N. Y., where his new opera, Yorktown, is to be produced by the Murray and David Opera co.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A "sacred" concert is announced for 18 ——ITEMS: W. B. Gaylord, who has played in Proctor's orchestra for several seasons, was taken suddenly violently insane the past week and removed to the State insane asylum. He was composing an opera and the severe strain is said to have affected his mind.—Exalted Ruler McGovern, of Hartford Lodge of Elks, was summoned to the lodge room 9 from the city treasurer's office, where he was auditing that official's accounts, on the pretense that the building committee needed his attention immediately. When he arrived he found a large number of his Elk friends, who, through Colonel E. M. Graves, presented him with an elegant badge of the order, studded with twelve large diamonds and two rubies. It is of beautiful design and was made to order at a cost of $250. Colonel McGovern was completely taken by surprise but managed to regain his composure sufficiently to feelingly thank his brothers.—The Hartford line of steamers are again running regularly between New York and this city, and professionals and others journeying this way could not do better than patronize their elegant and commodious steamers.—May Wheeler was on the train that was thrown from the track 6, near Norwalk, by the safety switch, as it approached the open drawbridge. She was in the drawing room car and like all the passengers in the coach escaped uninjured. It was a miraculous escape from a frightful accident.

COLORADO.

FORT COLLINS.—OPERA HOUSE (Jay H. Boughton, manager): Thomas Longhney gave his Civil War exhibition 9.——ITEM: Cook and Whitby's Circus 19.

GEORGIA.

ATLANTA.—DEGIVE'S OPERA HOUSE: Gran Opera co. 12-17, opening performance, Black Hussar, with a nightly change of bill, to good business; excellent cast.——EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): McCaull Opera co. in Black Hussar 12-17; continued good business; excellent co.——ITEM: The Gran Opera co. closed their engagement here 17. The co. will disband. Manager Jules Gran states it is the best season he has ever had.

SAVANNAH.—THEATRE (J. P. Johnson, manager): O'Neill's Grand and Comic Opera co. opened a week's engagement 12 in Il Trovatore to big business. Gautier dances between the acts.

ILLINOIS.

QUINCY.—OPERA HOUSE (A. Doett, manager): The Eunice Goodrich co. 5-10; fair business.—— GOSSIP: The season at the Opera House is closed. A force of carpenters and artists will be put to work remodeling and decorating the interior. Among the first changes that Mr. Doett will make is a handsome new drop curtain, new and elaborate scenery, the painting of the whole interior in white and gold leaf, and other new decorations in the form of plush and velvet curtains for the boxes. When the house is opened next Fall it will be a pleasant surprise to the theatregoing public. Mr. Doett stated that the past has been a very profitable season.

FREEPORT.—GOSSIP: The season at the Germania Opera House has closed. Manager Hoogh informs me that he has already booked several first-class attractions for next season, and is busy securing more.

ROCKFORD.—GOSSIP: The Summer season of the West End Park was opened 12 by the Columbian Dramatic co. Roster: J. P. Rutledge, Nelson Compston, Stuart Braddock, H. R. Creagan, William Echols, E. S. Rice, Edward Allen, Pauline Ashford, Maud Bourke, and Eva West.

HYDE PARK.—VAUDEVILLE THEATRE (Harry Clark, manager): Two Old Cronies opened to a fair house 12; good performance ——COTTAGE GROVE AMPHITHEATRE (Charles Gaylor, manager): The nights have been so chilly that the management has decided to discontinue The Siege of Sebastopol performances till July 1. Next to the World's Fair, Buffalo Bill's Wild West show seems to be the attraction for all visitors, and every seat is taken at each performance, rain or shine.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): The Prodigal Father gave a very satisfactory performance before a large audience May 30.——FOSTER'S OPERA HOUSE (William Foster, manager): Mark Murphy's O'Dowd's Neighbors to large business 1. The co. is a large one and the specialties good. Wolford-Sheridan co. 5-10 canceled; Hallen and Hart 8; Andrews Opera co. 12-17; Payton's Comedy co. 19-24.—— WONDERLAND MUSEUM AND BIJOU THEATRE (Charles F. Handy, manager): Large business 29-3.——ITEMS: E. H. McCoy, manager of A Turkish Bath, and family will leave for a thirty days' visit to the World's Fair 14.—The Des Moines Ladies' Quartette have been secured to give a concert at Guthrie Centre July 4.—Meta Sills, contralto of the Ladies' Quartette, will leave for Europe in September, where she will spend a year in study.—E. H. McCoy has closed contracts with Richard T. Brown and Edna Arline for A Turkish Bath.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The entertainment 5 by home talent, for the benefit of the families of the late Officers Frith and Talcot, was a successful affair, both from a pecuniary and artistic standpoint. The house was packed and the audience well pleased. Frith and Talcot were the railroad police officers who were shot down by tramps about two months ago while driving them out of a car. Two of the tramps are in jail here waiting their trial; the third is still at large.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): The Home Dramatic Club presented In Honor Bound and The Snowball to a large and brilliant audience 7, for the benefit of one of our Catholic churches. Both plays were received with many manifestations of pleasure. The leading character in each play was assumed by your correspondent. Kittie Beck, the clever little soubrette of the Columbian Comedy co., kindly volunteered her services and gave two of her original dances between the plays, receiving tumultuous applause therefor. The Corse Payton co., under the direction of T. W. Barhydt, Jr., of this city, opened a week's engagement 12 to a big house. The co. is one of considerable strength and the plays in its repertoire are given in a manner that is sure to win favor. The roster of Messrs. Chamberlin and Barhydt's new co. which they have christened the Columbian Comedy co., is as follows: Harry McAllister, manager; Edith Lindon and Mamie Sheridan, leads; Kittie Beck, soubrette; Miss Stevens, characters; Lottie Stevens, child parts; Blanche Davis Howard, juveniles; Ed. E. Lee, leading man; Harry Kingsley, stage manager; Edwin Tanner, heavies; Master Wilson Tanner, boy parts; M. Van Tilzer, comedian; Charles Rummel, characters; Arthur Casby, juveniles. The co. will open its season at Quincy, Ill., 12, playing a week's engagement.

OSKALOOSA.—ARENA: Cook and Whitby's Circus did large business, afternoon and evening, 6.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Warner Comedy co. 1-10; moderate business. Andrews' Opera co. 21.——ITEM: The Grand will close for the Summer at the end of June.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. W. Williams, manager): Andrews' Opera co. 21.——ARENA: Sells Brothers' Circus 5; good business.

ATLANTIC.—OPERA HOUSE (Lester L. Tilden, manager): Andrews' Opera co. in Fra Diavolo 21.——ARENA: Cook and Whitby's Circus 8; large business.

AUDUBON.—RUSSELL'S OPERA HOUSE (J. F. Russell, manager): June Festival 9; fair house. Nashville Students 13; small house.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Herbert L. Flint in a two weeks' engagement did good business week ending 10. Calhoun Opera co. 10-21; Andrews' Opera co. 26-1.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Damon and Pythias was presented for the second time to a crowded house 8 by amateurs, members of the local lodge Knights of Pythias. The costumes were superb, and Louis Hartel displayed talent. W. M. McCarty, who had the other title role, is not a stranger to the stage, and contemplates organizing and conducting amateur cos. in lodges throughout the West.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles W. Scott, manager): Duff Opera co. 7, 8 in Cavalleria Rusticana and Patience to good business. Performances excellent.

MAINE.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): McGibney Family 8; small but pleased audience. Lillian Tucker co. opened for a week in repertoire 12 to a fair house.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Lillian Tucker co. 5-10; fair business. McGibney Family 12; poor business.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): The McGibney Family 13 pleased a small audience.——ITEMS: Richard Golden has been in this city for a few days attending to some law business.—Oscar Rahn was here 14 in the interest of Scribner and Smith's Circus, which is due here 26.—Owing to a bad cold with pneumonic symptoms, Mrs. Frank McGibney was unable to appear in concert 13.

MASSACHUSETTS.

LOWELL.—BIJOU THEATRE (Abe Spitz, manager): Williams' American Folly co. 5-10; fair business. This ends the season here. Manager Spitz presented his wife with a horse and dog cart, which they will take to Nantasket Beach where they intend to summer.—Minnie Doyle, variety actress at the Bijou, took an overdose of morphine. She recovered.—Julia Bachelder, of The Burglar, is at home for the Summer.—Tom Wardell, of Old Jed Prouty co., will summer in this city.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): An appreciative but not over large audience witnessed the presentation of Augustin Daly's A Night Off by the senior class of Amherst College 14. A thoroughly enjoyable performance was given and there were several recalls.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Manola-Mason co. 12; large and select audience. A Temperance Town closed the season here.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Dark. This house will reopen on Aug. 28 with Cleveland's Minstrels.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): My Aunt Sally had a deservedly small audience.——ARENA: Irwin Brothers' Circus 12 to good business.

OWOSSO.—SALISBURY'S OPERA HOUSE (P. E. Kohler, manager): Si Plunkard 17; Forepaugh's Circus 22.

BAY CITY.—OPERA HOUSE (H. Petersen, manager): Side Tracked did a good business 2. The co. has improved since they were here last year. The Sackett's Comedy co. 5-10; fair business.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Walters and Ransom's Side Tracked 10; good house. With the exception of Jule Walters as the tramp the co. is poor. Duncan Clark's Female Minstrels 24; Matt'e Vickers 27.

SAULT STE MARIE.—SOO OPERA HOUSE (P. W. Shute, manager): Side Tracked 7; good business. Frank Cumpson 9, 10; fair houses.

MINNESOTA.

DULUTH.—THE LYCEUM (Arthur Miller, manager): Marie Wainwright, with a very capable co., opened a three nights' engagement 12 in Twelfth Night to a large and representative audience. It was a delightful production of this rollicking comedy, and it would be difficult to anticipate a more pleasing presentation, while in point of elegance it surpassed any Shakesp-arean play recently seen in Duluth. Miss Wainwright made a pronounced success and the various members of the talented co. lost no occasion to demonstrate their fitness for the roles to which they were assigned. The Malvolio of Mr. Hill was superb. Mr Ingersoll gave a very finished impersonation of Orsino, while the more farcical characters of Sir Toby Belch, Sir Andrew Aguecheek and Marie, were exceedingly well taken by Messrs. Backus, and Brooke, and Miss Blanche respectively, the latter catching the spirit of her part in a peculiarly fetching manner. The School for Scandal will be presented 13 and The Social Swim 14 with every indication of a very prosperous engagement ——TEMPLE OPERA (John T. Condon, manager): Rentfrow's Jolly Pathfinders opened 12 for a week's engagement to a very good house. The co. play at popular prices and demonstrate good-drawing capacities, which, as this is their, I think, fifth engagement, demonstrates they have given satisfaction in the past.

Dr. Lawlor's Creme-Arsenic Complexion Wafers.

LADIES Positive cure for Freckles, Moth Black-Heads, Pimples, Vulgar Redness, Rough, Yellow or "Muddy" Skins, Red Nose, Bad Breath, etc. Even the coarsest complexion gradually changed into a SKIN OF PEARLY WHITENESS, tinted with the rose-tint hue of health. Sam imperfections are permanently removed and a deliciously CLEAR COMPLEXION and PLUMP, ROUNDED FORM is assured.

MEN troubled with a too florid color, caused by excesses of drinking or otherwise are ensured a beautiful, healthy color. Greatest beautifier known. Harmless. Two weeks' SAMPLE treatment mailed postpaid, free from observation, for 67 cents, or six weeks' treatment (sufficient for most cases) for $2.50. Remit by Postal Note, and address, Fulton Chemical Co., Duluth, Minn.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Richard Mansfield 15-17; Nat Goodwin 19, 20.

MISSOURI.

BOONVILLE.—THESPIAN OPERA HOUSE (C. R. Gross, manager): Senter Payton's Comedy co. 5-12, inclusive, to a small but appreciative audience.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Hallen and Hart packed the house 5 on their return trip from the Coast. With the exception of one or two Summer attractions, the Opera House will be closed till its regular Fall season.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Ellis Brothers in repertoire 5-10; fair business.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): A Trip to Chinatown drew one of the largest and most enthusiastic houses of the season 9.——CROKRAB PARK (T. J. Bacon, manager): Large and well-pleased crowds witnessed the stage performances 12-17. The co. comprises F. J. Bacon in his lightning musset drill; Maud Myring in pleasing songs and dances; George W. Morton, comic vocalist; little Marion Stanley in the flower dance; Laura Moore, serio-comic; Kinzo Kaneko in difficult feats of juggling and balancing, and the clever knockabout comedians, Gracie and Reynolds.

NEW HAMPSHIRE.

DOVER.—BURGETT PARK THEATRE (Frank W. Nason, manager): Bert C. Thayer, supported by Orient Anson and a clever co., in Dodging His Dues week of 12-17 to good business.

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): Howorth's Hibernica to fair business 10.——MUSIC HALL (J. O. Ayers, manager): A Temperance Town 15.

NEW YORK.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delavan, managers): Kemper Summer stock co. in One Night Off 5-10 to good business. Ben Johnson made a decided hit as Professor Marsnall and Grace Edlefsen created a favorable impression as the servant, Matilda. Colin Kemper was well received in the role of Ernest Harwood and Charles Charters presented an interesting character as his father, Mr. Harwood. The parts of Louise, Ada, Mrs. Marshall and Medony were ably sustained by Grace Atwell, Mabel Eaton, Mrs. Mortimer and James Harrison. A version of The Crust of Society by Charles Hemstreet 12-14 with a matinee was presented on 17. This production is elaborately costumed. The abilities of Mabel Eaton were displayed to advantage in the part of Lady Eastlake Chapel, and seemed to still further endear herself in the hearts of the Binghamton people. Miss Edlefsen was charming as the gay Mrs. Echo. Miss Atwell was excellent as Violet and Mrs. Mortimer made a good Lady Dunne. Lincoln Wagenhals made his first appearance here in Captain Randall Nortnecte and his strong acting elicited many favorable comments. Barry Johnson was seen at his best in the exacting role of Sir Oliver St. Aubyn and was the recipient of several rounds of applause. Ben Johnson as the Earl of Colchester and Charles Charters as Sir Cavendish Comyns were highly acceptable. The co. will appear in The Squire 15-17 and in Beau Brummell 19-24.

ROCHESTER.—MUSEE THEATRE (M. S. Robinson, manager): Business fairly good 12-17. Variety performance entertaining.——GOSSIP: W. H. Markham has resigned the local management of the Musee Theatre, and has been succeeded by Harry Lamblin, transferred from Buffalo.—Manager Wolff, of the Lyceum, draped his house with emblems of mourning for the late Edwin Booth.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. G. Allen, manager): Ullie Akerstrom begins a six weeks' season here July 10. Manager Allen is now busy putting the theatre in first class condition. Miss Akerstrom will produce three different plays each week, and performances will be given each Monday, Wednesday and Friday nights. Professor Truby and orchestra have been secured, and everything will will be done in a metropolitan way.

CONGRESS.—CITY THEATRE (E. C. Game, manager): The "Punch Robertson" popular priced repertoire co. filled in week of 5-10.——ITEMS: Manager Game and Treasurer Davidson are interested in a Summer variety theatre at Schenectady, which opened 12 with a good orchestra and co., which included the Leslie Sisters, May Mumford and Lottie Hyde.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Blind Tom, an old-time favorite, to a rather light house 14.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): The local athletic association repeat their minstrel performance 26. Nothing else is announced until July 24, when Cleveland's Minstrels will appear as a special midsummer engagement.——ITEM: William A. Daniels went to Washington 4 to appear in Summer opera for a short season.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The County Fair 9; large and delighted audience. The scenic and mechanical effects and the five beautiful thoroughbreds deserve special mention. The management of the Hall say that no expense or pains will be spared in giving our theatregoing public excellent attractions.——PUTNAM MUSIC HALL (J. E. Smith, manager): This house is still in the hands of the mechanics. The interior, which was finished in oak and walnut, has been painted white with gold lines. It has heretofore been too dark and gloomy, but now it is quite bright and pleasing. The County Fair co.'s season of forty weeks closed at Bennington, Vt., 13. Gorman Brothers' Minstrels due 30 canceled because they closed their season at Amsterdam.

PLATTSBURG.—THEATRE (W. A. Downe, manager): Barlow Brothers' Minstrels closed the house and a successful forty-seven weeks' tour, to a well-pleased audience 12.——ITEM: The Catholic Summer School will hold the lectures of its session of 1893 from July 25 to August 6, inclusive, in the Theatre.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Carles L. Purrington, manager): The Private Secretary, "with all his goods and chattels," arrived 12, and the entertainment was one of the best given here this season. The production was for the benefit of Thomas H. Brooks, the courteous and obliging treasurer of the Shattuck. The attendance was large and the box-office receipts gratifying.

OHIO.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Dr. Frank Carver in The Scout 12-17; business fair.

PENNSYLVANIA.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Dark.—ARENA: Walter L. Main's Circus 8 gave two excellent performances to fully 8,000 people.

JOHNSTOWN.—NEW OPERA HOUSE (Geo. W. Verbank, manager): The Lyceum Theatre co. in Ranch 10 closed the season here 10 to a fair house. The

A Play of Intense Human Interest that Appeals to all Classes,

THE STORY OF A KISS

Adapted from the French by RALPH WINTERS, and interestingly told by THE DISTINGUISHED ITALIAN ARTISTE,

MADELINE MERLI

And Capable Supporting Cast.

"We have all, rich and poor, during our lives been confronted with a kiss which has its story; be it a tale of woe or an ecstatic dream of bliss." Season 1893-94 entirely booked in leading theatres exclusively under the personal direction of

FRED. SCHWARTZ. Address per route.

season will reopen in August.—ITEMS: George W. Verbank has resigned the management of the New Opera House at this place. His successor has not been announced.

HOMESDALE.—GOSSIP: Manager W. J. Silverstone will make several improvements to the Opera House during the Summer, and will enlarge the stage and put in more scenery. The improvements will give 100 additional seats. Mr. Silverstone adheres to the rule of playing but one attraction a week. The house will open Aug. 28.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, proprietor and manager): GOSSIP: I am pleased to state that the report published in last week's MIRROR relative to the long-talked of changes in our Opera House is based upon a solid foundation, for workmen are at present adding an extra gallery, and it is to be hoped that the proposed change in the entrance will be carried into effect.—Edwin Booth spent many pleasant Summers in "Boothden," the handsome residence he erected near the edge of the sea, and but a short distance from his gateway in Berkeley Chapel he placed a beautiful memorial window "In Memory of Mary, wife of Edwin Booth, who fell asleep Feb. 21, 1863." Fashionable Newport attends this chapel for afternoon worship.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (I. F. Brock, manager): The St. Cyr Dramatic co. opens a week's engagement 12.—ITEM: The Hurlbert and Leftwich's Combined Shows are billed for 12.—Ringling Brothers' Circus July 5.

TEXAS.

SAN ANTONIO.—Matters theatrical are decidedly quiet just now. The only stir recently was occasioned by George Walker's flying visit to the town and this set matters agoing in regard to the prospects for the coming season at the Grand Opera House under the management of Messrs. Walker and Rigsby. Mr. Walker stated while here that he would be in New York shortly to look after certain matters appertaining to the house here, but said in an interview with a local paper that there had been a good many fine attractions already booked for the San Antonio house. Among the cos. mentioned are the following well-known names: Robert Mantell will open the season on Sept. 1. Then will follow Lydia Yeamans-Titus and George Wilson, Nellie McHenry, Charles T. Ellis, New Devil's Auction, Fanny Rice, Francis Wilson, James E. Powers, Lewis Morrison, Siberia, Thomas Q. Seabrooke in The Isle of Champagne, Pauline Hall, Herrmann, Potter-Bellew, Nione, Mme. Modjeska, Fanny Davenport, Stuart Robson, Richard Mansfield, Wilson Barrett, and Nat Goodwin. It will be seen by this list that San Antonio will be well taken care of. The Opera House Co. have contracted with Frank Cox, of New Orleans, for many changes and improvements in the house. The house will be thoroughly renovated, and many changes made. Among the most important are the following which were given your correspondent by Major Cresson, the secretary of the Co.: Electric lighting will be put in throughout the house under the direction of Mr. Cox. An elegant new drop-curtain will be added. New carpets will be put down all over the house, and the old carpets, which are in a good state of repair, will be placed in the dressing-rooms. The dressing-rooms will be renovated. The auditorium will be redecorated, the prevailing colors to be old ivory and gold. Several sets of scenery will be furnished for the stage; among them will be one new parlor scene complete, one oak chamber, one snow landscape, one ancient street, one fancy garden, and one ocean horizon. This with what is already there will place the stage in good condition as regards equipment. Your correspondent recently traced up some rumors regarding the building of a new opera house here. The head of the new project is Frank Yoakum, recently one of the receivers of the S. A. & A. P. Railroad, and now general manager of the Gulf Colorado and Santa Fe. Interested with him is Sam Bennett, a local capitalist, and Mr. Yoakum's brother-in-law. Three other parties will also be in the deal. The new house is to be built in the Alamo Plaza almost opposite the present Grand Opera House. The lower part of the building will be given up to stores and the main building to an apartment house. The theatre, which will be in the rear, will be a large one with special attention given to the stage, and will have all the modern improvements. It is very questionable whether another theatre will pay in this city, but one of the gentlemen interested said that it was going to be built whether it paid or not, and that they already had a good tenant for it. San Antonio is, of course, the metropolis of Texas, and if any city in the State can stand two theatres it is this one. A few words regarding prospects will not be out of place. Texas is happily most independent of outside influences. This great State is now entering one of its most prosperous years, and prospects were never before so bright. Fine rains all over the State have largely benefited both the farmer and the stock-raiser. A large crop is assured to one and plenty of grass for the cattle of the other. San Antonio itself is in a most prosperous condition. It is in assessed values, voters, scholastic population, and population far ahead of any other city. Improvements are constantly going on and new buildings going up all the time. No boom, but steady substantial improvement. This means a good deal to visiting companies and there is no doubt but that good attractions will do a fine business this coming season in San Antonio. Railroad connections are much improved and will give very little trouble. Rates throughout Texas will remain the same.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark. Next attraction Richard Mansfield. Wonderland is giving a very good entertainment in comic opera under the conductorship of Guy Latta. The house was packed back to the doors while I dropped in the other evening.—ITEMS: In regard to Summer amusements, the most important thing to us this year was the formal opening 8 of Saltair Beach bathing resort on the great Salt Lake. This is reached in twenty-five minutes' ride over the Salt Lake and Los Angeles Railroad. The Pavilion is half a mile out in the lake and is an immense affair. The dancing floor will accommodate fully five thousand people and three times that number can find places to lose themselves in the vast buildings. The bathing is ahead of anything in the United States and the general arrangement of the buildings, etc., is unique and grand. A fine orchestra of twenty pieces will discourse sweet music during the season, under the baton of Professor Anton Pedersen.

VERMONT.

RUTLAND.—OPERA HOUSE: Neil Burgess in The County Fair to S. R. O. 7.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Mrs. W. J. Florence in The Mighty Dollar 5, 6; poor performances; small houses. Nat Goodwin in A Gilded Fool, The Nominee, 8-10; good houses.—CORDRAY'S THEATRE (J. P. Cordray, manager): Two Orphans 5-11; good performances. The Dantes 12-18.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): Richard Mansfield 8-10; fair business at advanced prices. Nat Goodwin 13, 14; Two Old Cronies 16, 17.

TACOMA.—THEATRE (John W. Hanna, manager): Richard Mansfield 5-7, with matinee. In spite of the fact that Mr. Mansfield is a prime favorite here, the attendance was light, with the exception of 7, when he appeared in The Scarlet Letter.—OLYMPIC THEATRE: Closed for the season.

WISCONSIN.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. H. Stoddard, manager): Pete Baker 7; small but well-pleased audience.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): J. Edgar Owens in Damon and Pythias and Virginius June 5, 6, drew the smallest houses of the season. Mr. Owens is an actor of ability, and his performances were appreciated by his audiences, notwithstanding his poor support. I have just learned that this co. has stranded at Manitowoc owing to lack of patronage. The Knights of Pythias of this and other cities propose to relieve Mr. Owens, who is a prominent Pythian, in his pecuniary embarrassment. The Sackett's co. play a week's engagement 12.

MARSHFIELD.—OPERA HOUSE (J. W. De Groff, manager): Buchanan Comedy co. 5-10; good business.—ITEM: Mattie Goodrich joined the co. at Oshkosh.—ARENA: Prof. Williams' Railroad Circus 9-10; fair business.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Mme. Janauschek, supported by Edmund Collier and a good co., presented Lady Macbeth to a fair-sized and well-pleased audience 13.—ITEM: The Summer season is upon us, and from now on attractions will be few and far between, but with Mr. Sherman Brown as manager, all are looking forward to a fair line of bookings for next season.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Is Marriage a Failure? 13; fair house.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Queen's Opera co. opened their fourth week 13 in the ever-popular Mascotte to a fair house. The bulk of the work fell on the comedians, J. W. Herbert and N. S. Burnham, who acquitted themselves in a highly creditable manner. The rest of the performance was rather colorless. The opera was very prettily staged. Pinafore is to be the next bill.—THEATRE ROYAL (Sparrow and Jacobs, managers): The Diamond Breaker opened 13 to good business in spite of the heat of the weather. The play is of a highly sensational order, and found favor with patrons of the Royal. The scene where the hero is rescued from the diamond breaker was a good bit of stage realism. Ada Gray 19.—ITEM: Sohmer and Amherst Parks are both in full swing and doing a good business during the hot weather, which is so trying to indoor amusements.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Carter's Fast Mail 9; good business. This is the third time this play has been presented here, and it still continues a good drawing card. The management deserve the thanks of the theatregoers of the smaller towns for giving such good scenic productions with such limited stage accommodation.

LONDON.—THE GRAND (A. E. Roote, manager): The Rambler from Clare 6, 7 and The Fast Mail 10 drew fair houses.—ITEM: John L. Clarke is visiting relatives here.

TORONTO.—OPERA HOUSE (J. B. Morris, manager): Ada Gray in East Lynne 12-17; business fair. This closes this house for the season.—ITEM: Mr. Connor, the manager of the Island attractions, presented Mlle. Vaida, the world-renowned trapezist, before an immense audience 12. Performance excellent. The attraction will continue throughout the Summer season.

HALIFAX, N. S.—ACADEMY OF MUSIC: Helen Russell's English Sports 12; large audience. Gilbert English Opera co. in Bohemian Girl and Maritana 19-24. W. S. Harkins' co. in Master and Man and other plays 26-July 8. Tyrone Power in The Texan, Two Roses, etc., 10-15; Thomas E. Shea in Barred Out, etc., 21-Aug. 1; Wilson Comedy co. in The Hoosier and Dr. Bill Aug. 14-19; Vernona Jarbeau 21-23.—ITEM: The municipal authorities decided that the Helen Russell's co.'s posters were indecent, and the police went around the streets after midnight, July 8, and mutilated the posters.—Daniel's specialty co. are at the Lyceum playing to good business.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): Mrs. W. J. Florence in The Mighty Dollar to small business 1, 2. Nat C. Goodwin in The Gilded Fool 3; fair audience; splendid performance.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Two Johns 13 kept a crowded house in good humor.—ELECTRIC PARK (P. Gorman, manager): Variety co., consisting of Messrs. Toner and Probel, Prof. F. W. Malburn and others, amused large audiences.

WOODSTOCK.—NEW OPERA HOUSE (Charles A. Pyne, manager): Fast Mail 8; fair business.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Tyrone Power in Two Roses 9, 10, Betsy 12; fair business. Will Harkins' co. next.—MECHANICS' INSTITUTE (T. B. Hanington, manager): Gilbert Opera co. opened 12 in Bohemian Girl to a large and appreciative audience; co. good. Maritana 13; engagement terminates 15. Miss Carvell, the star, is well known here, being a native of P. E. I.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

ADA GRAY: Montreal, P. Q., June 19-24.

AMERICA (Abbey, Schoeff and Grau, mgrs.): Chicago, Ill., April 22—indefinite.

ALI BABA (David Henderson, mgr.): Chicago, Ill., May 29—indefinite.

A THUNDERBOLT (Alexander Leonard, mgr.): Hampton, Ia., June 20, Ackley 21, Marshalltown 22, Waterloo 23, La Porte 24.

BLACK CROOK (Eugene Tompkins, mgr.): Chicago, Ill., March 27-July 1.

BOBBY GAYLOR (W. A. Brady, mgr.): San Francisco, Cal., June 19-24.

BUCHANAN COMEDY: Chippewa Falls, Wis., June 19-24, La Crosse 26-July 1.

CORSE PAYTON: Des Moines, Ia., June 19-24.

CUTLER-BATTON: Kosse, Tex., June 19-24.

CHARLES SHAW COMEDY: Washington, D. C., June 5—indefinite.

DENMAN THOMPSON: Chicago, Ill., July 2—indefinite.

DAN McCARTHY: Chicago, Ill., June 12—indefinite.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Brooklyn, N. Y., June 5-24.

E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., June 5—indefinite.

FLAG OF TRUCE (Walter Sanford, manager): New York city, June 12—indefinite.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Englewood, Ill., June 10-21.

GOLDEN WEDDING: Boston, Mass., May 29—indefinite.

HAMILTON-MARVIN COMEDY: Huron, O., June 19-24.

JACOB LITT'S STOCK: St. Paul, Minn., May 22—indefinite.

JACOB LITT'S PLAYERS: Minneapolis, Minn., May 22—indefinite.

JOHN AND PEPLA PRINGLE: Richland, Ia., June 20, 21, Sigourney 22-24.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., June 19—indefinite.

LILLIAN TUCKER (C. C. Vaught, mgr.): Dover, N. H., June 19-24.

MORGAN COMEDY: Courtland, N. Y., June 12-24.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Milwaukee, Wis., June 19-24.

MME. JANAUSCHEK: Chicago, Ill., June 19-24.

MALONEY'S IRISH COMEDY: Bristol, Vt., June 20, Swanton 21, Albans 22, Montgomery 24.

MRS. W. J. FLORENCE (Howard Coveney, mgr.): Butte, Mont., June 20, 21.

NEGROTTO-LANGLEY: Boonville, Ind., June 19-24.

PAIGE'S PLAYERS: Grand Forks, N. D., June 19-24.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—indefinite.

RICHARD MANSFIELD (John P. Slocum, mgr.): Salt Lake City, Utah, June 20, 21, Colorado Springs, Col., 24, Denver 26-July 1.

SOL. SMITH RUSSELL: Chicago, Ill., May 1—indefinite.

SHE TRACKED (S. J. Rawson, mgr.): Merrill, Wis., June 20, Wausau 21, Stevens' Point 22, Portage 23.

SEXTER PAYTON: Sedalia, Mo., June 12-24.

SPOONER DRAMATIC: Freeport, Ill., June 19-24.

ST. FELIX SISTERS: Richmond, Mo., June 19-24.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

TEXAS STEER: New York city June 19-24.

TWO JOHNS: Buffalo, N. Y., June 19-24.

THE TORNADO (Lincoln J. Carter, mgr.): Chicago, Ill., June 19-24.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Springfield, Mass., June 19, 20, New Britain, Conn., 21, Middletown 22, Hartford 23, New Haven 24.

THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 25—June 24.

THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.) Chicago, Ill., May 29—1 definite.

TWO OLD CRONIES: Tacoma, Wash., June 20.

W. F. McNULTY: Clearfield, Pa., June 20, 21.

OPERA AND CONCERT.

AUDITORIUM OPERA: Baltimore, Md., June 19—indefinite.

ANDREWS' OPERA: Council Bluffs, Ia., June 22-24, Sioux City 26-July 1.

ANTON SEIDL'S ORCHESTRA: New York city June 12—indefinite.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): New York city May 22—indefinite.

BOSTON OPERA: St. Joseph, Mo., June 19—indefinite.

CORINNE OPERA BURLESQUE: Chicago, Ill., May 8—indefinite.

DESHON OPERA: Louisville, Ky., May 22-June 24.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1—indefinite.

DIXON OPERA: Washington, D. C., May 15—indefinite.

1492 (E. E. Rice, mgr.): New York city May 15—indefinite.

DUFF OPERA: Louisville, Ky., June 19—indefinite.

GEO. A. BAKER OPERA (Geo. A. Baker, mgr.): Boston, Mass., June 5-July 15.

HINRICHS' GRAND OPERA: Philadelphia, Pa., June 19—indefinite.

HENRY E. DIXEY OPERA: New York city April 6—indefinite.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): New York city May 29—indefinite.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.

NEW YORK IDEAL OPERA: Columbus, O., June 5—indefinite.

NELSON OPERA: Dallas, Tex., June 19—indefinite.

O'NEILL OPERA (L. Arthur O'Neill, mgr.): Savannah, Ga., June 19-24.

PARK OPERA: Milwaukee, Wis., June 19—indefinite.

PAULINE HALL OPERA (George B. McLellan, mgr.): Boston, Mass., June 26—indefinite.

PASTOR'S OPERA (J. P. Pastor, mgr.): Chicago, Ill., June 5—indefinite.

QUEEN'S OPERA: Montreal, P. Q., June 5—indefinite.

REED OPERA: St. Louis, Mo., June 19—indefinite.

SOUSA'S BAND (D. Blakeley, mgr.): Chicago, Ill., May 22-June 30.

SPENCER OPERA: St. Louis, Mo., June 10—indefinite.

THE TALISMAN (Oscar Hammerstein, mgr.): New York city June 19—indefinite.

WILBUR OPERA: St. Paul, Minn., June 8—indefinite.

VARIETY AND BURLESQUE.

HELEN RUSSELL: Fredericton, N. B., June 21, Woodstock 22, Eastport, Me., 23, Calais 24, Oldtown 26, Belfast 27, Rockland 28, Bath 29, Bar Harbor 30, Ellsworth July 1, Bangor 3-5, Waterville 6, Gardner 7, Augusta 8.

MARIE SANGER: Chicago, Ill., June 19-24.

NIBLO BURLESQUE: Buffalo, N. Y., June 19-24.

VICTOR VAUDEVILLE: Chicago, Ill., June 19—indefinite.

WILLARD STANTON: Essex, Mass., June 20, Amesbury 21, 22, Ipswich 23, 24.

CIRCUSES.

BOB HUNTING: Mechanicsville, N. Y., June 20, Ballston 21, Saratoga 22, Glens Falls 23, Whitehall 24.

BARNUM AND BAILEY: Fall River, Mass., June 23.

COOK AND WHITBY: Cheyenne, Wyo., June 21.

COLE'S: Sound Lake, N. Y., June 20.

FOREPAUGH'S (J. T. McCaddon, mgr.): South Bend, Ind., June 20, Kalamazoo, Mich., 21, Owosso 22, Lansing 23, Ionia 24, Detroit 26, Bay City 27, Port Huron 28, Saginaw 29, Cadillac 30, Manistee July 1.

J. S. HOFFMAN: Bloomfield, N. J., June 20, Montclair 21, Little Falls 22, Paterson 23, Jersey City 24.

J. P. GALLAGHER: Syracuse, N. Y., June 20, Jamesville 21, Cazenovia 22, Morrisville 23, Sherburn 24.

LOCKE'S: Sabina, O., June 20, Wilmington 21, Waynesville 22, Xenia 23.

ORRIN BROTHERS: City of Mexico April 10—indefinite.

SAWTELLE'S: Oneida, N. Y., June 20, Rome 21, Oriskany 22, Utica 23.

SELLS BROS.' Fargo, N. D., June 23, Crookston, Minn., 24, Fergus Falls 26, Sauk Center 27, Anoka 28, Hutchinson 29, St. Paul 30-July 1, Minneapolis 3, 4, Chaska 5, Albert Lea 6.

SCRIBNER AND SMITH: Damariscotta, Me., June 20, Waldboro 21, Thomaston 22, Rockland 23, Camden 24.

WHITNEY'S: Huron, O., June 30, Berlin Heights 21, Vermillion 22, North Amherst 23, Birmingham 24.

W. H. HARRIS: Chicago, Ill., June 19-July 1.

W. L. MAIN: Mahanoy City, Pa., June 20, Hazelton 21, Friesland 22, Mauch Chunk 23, Pittston 24.

WILLIAMS': Baldwin, Wis., June 20, New Richmond 21, Hudson 22, River Falls 23, Ellsworth 24.

MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.

BONHEUR BROTHERS: Lake Benton, Minn., June 20, Elkton, S. D., 21, Aurora 22, Bushnell 23, White 24.

KELLAR (Magician): New York city May 22—indefinite.

KENNA'S MINSTRELS: Berlin Falls, N. H., June 20.

POWNEE BILL'S WILD WEST: Buffalo, N. Y., June 19-24.

THE TAYLORS: Bozeman, Mont., June 20, 21, Helena 22, 23, Great Falls 24.

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

EAST STROUDSBURG, PA.: Academy of Music, June and July.

GOUVERNEUR, N. Y.: Union Hall Opera House, June 27-30.

NIAGARA FALLS, N. Y.: Park Theatre, June 12-30, July 1-31, Aug. 3-31.

OWENSBORO, KY.: New Temple Theatre, Sept. 1, 2, October 2-8.

RED BANK, N. J.: Opera House, June 26.

ST. JOHNS, N. B.: St. Johns Opera House, June 12-23, July 31-August 6-28, Sept. 15.

TROY, O.: Troy Opera House, Aug. 1-31, Sept. 1-9.

TO THE WORLD'S FAIR VIA B. & O.

GOING VIA WASHINGTON AND RETURNING VIA NIAGARA FALLS.

The Baltimore and Ohio Railroad has placed on sale at its offices throughout the East excursion tickets to Chicago, good going via Washington and returning via Niagara Falls, with the privilege of stop-over at each point. These tickets are valid for return journey until November 15th, and are not restricted to certain trains, but are good on all B. & O. trains, and permit holders to travel via Pittsburg or via Grafton. By either route passengers cross the Alleghany mountains, 4,000 feet above the sea level, amid the most picturesque scenery in America. Sleeping car accommodations may be reserved in advance upon application to nearest B. & O. ticket office. *,*

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. E. Chandler, G. P. Agent, St. Louis, Mo. *,*

A BRIEF ARGUMENT.

The successful men of this country are the men who give personal attention to their business, not the individuals who entrust their interests to irresponsible subordinates. The men who control the a,ppended theatres are men who live on the ground and personally attend to every detail. They individually look after their own interests as well as the interests of those combinations playing with them. They consider the interests identical. There is nothing perfunctory about their methods. They work with earnestness and they work hard. They are successful because they do not leave their theatres to run themselves, or in the charge of treasurers. Isn't it then to your advantage to book with them? There can be no room for divided opinion on this subject. For time in all the following houses address

THE AMERICAN THEATRICAL EXCHANGE,
2180 Broadway, New York, only.

Moulton Bros.,
Masonic Temple Theatre,
LOUISVILLE, KY.

Curry and Boyle,
New Grand Opera House,
NASHVILLE, TENN.

John Mahoney,
Lyceum Theatre,
MEMPHIS, TENN.

Henry Greenhall
Grand Opera House,
NEW ORLEANS, LA.

SEASON - - - 1893-94

MAPLESON AND WHITNEY OPERA COMIQUE CO.,

HEADED BY THE IMPERIAL COURT SINGER,

Laura Schirmer Mapleson

The above organization will make a tour of the United States and Canada, opening Sept. 11.

The company will be the strongest Opera Comique Combination on the road and will be fully equipped with new scenery, elegant costumes and a full complement of artistic properties with suitable lithographic and small printing.

Address all communications to

FRED. C. WHITNEY,
Detroit, Mich.

Or, AMERICAN THEATRICAL EXCHANGE,
2180 Broadway, New York.

AMERICAN THEATRICAL EXCHANGE.

NOT AN OPPOSITION; A NECESSITY.

Honesty pays. Straightforward business transactions bring their own reward. The out-of-town theatrical manager has at last found an Exchange where he is neither thrown down, sandbagged nor confidenced. His open time is given to every responsible travelling manager who asks for it; whether he wants to play the attraction or not lies with himself. He is not snowed under with pettifogging shows. He is not bulldozed into booking companies he does not want; he is protected; he is given a receipt for his money and he receives value received. Not one single, solitary local manager who has yet filed his time with the American Theatrical Exchange has fallen down, broken his word, or backslidden. Like the Exchange itself, he is in it for keeps. The American Theatrical Exchange does not assume to **own** managers, it does not arrogate to itself the right to dictate to local managers what they shall play; it is simply a fair field and no favor. It is practically and literally a **Clearing House** for the traveling and local manager. So much so that for a third time its premises on these foundations have been enlarged. It knows no opposition. Local managers made it because they demanded it. They were tired of prickly pears, thorns and stuffed clubs. The American Theatrical Exchange is flourishing and prospering. It is the Effect of a much-abused and long suffering Cause.

2180 Broadway, New York.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $150.

Professional cards, $1 per line for three months.

Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.

Managers' Directory cards, $1 per line for three months.

*Reading notices (marked *) 50 cents per line.*

Advertisements received until 10:30 P. M. Monday.

Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 25 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 49 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK. - - JUNE 24, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—The Prodigal Daughter, 8 P. M.
BROADWAY Panjandrum, 8 P. M.
CASINO—Adonis, 8:15 P. M.
DALY'S—Kellar.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND—A Texas Steer.
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S.—Variety and Operetta.
PALMER'S—1492, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

IN Boston, the other evening, a quartette of Harvard students sat in the front row and guyed a performance beyond the endurance of the actors. Whereupon two of the actors leaped over the footlights and pummeled the quartette to the applause of the rest of the audience. A person has a perfect right to criticise a performance; and it is an unwritten law that a performer has no right to resent such criticism. But there are cases—in some of which Judge Lynch figures—that rise superior to legal usage, written or unwritten. The Boston case seems to be one of these.

THE letter written by Edwin Booth to a young friend who was desirous to go on the stage, advising him to undertake some other life work, is being used by several religious newspapers as a text for editorials imparting the same advice generally to aspirants. But we might as well try to talk away sunlight as to "advise" successfully against the stage ambition that springs eternal in young human kind. Many will continue to be called, and few chosen.

ROOF-GARDENERS have long nursed a grievance against Old Probabilities—not so much on account of his prognostication as for his performance. But this arbitrary genius of the atmosphere has been *en rapport* with regular theatricals almost steadily thus far during the inter-season.

CARMENCITA is said to have a plagiarist in the West, under the name of Carmencita. Carmencita, by any other name, would dance as well. But with any other woman named Carmencita or otherwise it would be different.

IF the public cares to believe, as a Massachusetts court has decided, that the word "damn" is not profane, the villain in the play must enlarge his startling vocabulary.

THE transitory nature of the circus tent in which Moody preached to Chicago illustrates the probable effect of any such effort in that city.

THE BOOTH STATUE.

THE MIRROR'S suggestion that a statue of Edwin Booth should be placed in Central Park by the members of his profession has met with enthusiastic approval. Miss Lillian Lewis writes that she will feel honored to subscribe one hundred dollars to the object, and many other actors send word that they wish to enter their names upon the list as soon as it is opened.

The matter is one of very great importance, and it demands serious preparation. Convinced that the dramatic profession earnestly desire that this movement shall be undertaken and accomplished in the most satisfactory manner, we shall take steps at once to secure a committee of representative actors and managers, not only to take charge of the fund, but to serve as an advisory body.

As soon as these preliminaries are accomplished, the subscription list will be opened.

PERSONAL.

Pastor.—Tony Pastor and Mrs. Pastor sailed on the *Majestic* last Wednesday for Europe, where pleasure and business will be combined.

Cayvan.—Georgia Cayvan passed through Tacoma, Wash., on June 6, en route for Alaska.

Barrymore.—Word comes from Santa Barbara, Cal., that Georgie Drew Barrymore, who is there for her health, is much improved.

Morrissey.—James W. Morrissey has resigned as business manager of the Madison Square Garden, and will spend the Summer with his family in the Catskills. He will continue as business manager of the Garden Theatre, and expects to pilot the German Military Band through the country after their World's Fair engagement.

Miner.—Manager Henry C. Miner and family have taken up residence at Red Bank, N. J., for the Summer.

Guion.—Several minor theatrical papers have stated that Netta Guion, the leading lady, has gone to Europe. Miss Guion has no idea of going to Europe. For several weeks she has been seriously ill. She is now well, however, and expects to start shortly for the mountains.

Fitch.—Clyde Fitch sailed for Europe on Wednesday.

Scott.—Cyril Scott will leave The Girl I Left Behind Me company shortly to rehearse with the company that is to present Liberty Hall at the Empire Theatre on Aug. 20.

Woodruff.—In a few weeks Harry Woodruff will leave for Chicago to play the part of Dr. Arthur Penwick in The Girl I Left Behind Me.

Robinson.—Purdon Robinson, the baritone, of the Lambs Club, left on Thursday for Richfield Springs where he has taken a cottage for the Summer.

Fox.—On the special "race" night of Panjandrum at the Broadway Theatre last week, the professional starter engaged for the burlesque race had stage fright and refused to appear in public. At an instant's notice Della Fox replaced him and recited the dialogue with most comic effect.

Paget.—Pfolliott Paget is in London theatregoing. In July she will visit her relatives at Brussels. In August she will return to America to rehearse in Rosina Vokes' company in which she is to be featured.

Terris.—William Terris will not go to Australia next season, as has been announced. He will come to America with Henry Irving.

Grossmith.—George Grossmith, the English comedian, who toured here last season as a comic entertainer, will return in February.

Burress.—Marie Burress has decided not to play in support of Rose and Charles Coghlan next season. Miss Burress is summering at Allegheny City, Pa.

Beveridge.—Kuhne Beveridge, who appeared in the companies of the Theatre of Arts and Letters and of the Coghlans, is at Seabright with her mother for a month's holiday. Miss Beveridge has decided to give up sculpture for the stage.

Coghlan.—Charles Coghlan and his family are at Prince Edward's Island, N. S. He will remain there until Fall.

Temple.—Anson Temple, manager of the Schiller Theatre, Chicago, has been in the city for several days.

Rhéa.—Rhéa is passing her holiday at her residence at Montmorency, near Paris. She makes frequent trips to the French capital to consult authorities on subjects pertaining to her new play, The Queen of Sheba. In August she will return to New York.

Gross.—William B. Gross has signed as business manager for Rose and Charles Coghlan.

Harwood.—Harry Harwood has left for Sullivan County for the Summer. Mr. Harwood was a prominent member of John Drew's company last season. He has been re-engaged.

Millward.—Herbert Millward, the popular stage manager of Palmer's Theatre, has gone to St. James, on Long Island Sound, to spend the Summer.

Morton.—W. H. Morton has recovered completely from the effects of his long illness. He is in trim to attend to business again. His wife has made a great success in the comic opera company now singing in Washington.

Robson.—May Robson thinks that the housekeeping actress has more trouble with servants than any other sort of women. She tells of the definition of an actress given by a maid of dusky complexion: "One of dem women as what has yaller hair, sits up late an' 'allus goes out with a dawg."

PLAY PIRATING IN NEW YORK.

For years The Mirror has exposed play pirates. It has been successful in abating the evil to some extent. It has caused many a black flag to be hauled down.

The play publishing house styling itself the Dewitt Publishing House is situated at No. 33 Rose Street. The real heads of the concern are Russell and Son. The house is old and well known. With T. Henry French and George M. Baker, of Boston, it monopolizes in this country the market of published plays.

A Mirror reporter called at 33 Rose Street and asked for Mr. Russell, Senior. "I am Mr. Russell" said the person questioned.

The reporter said he would like to secure for a repertoire company some strong standard drama—established successes.

"Can you let me have Fedora?"

"Well," replied Russell, "Fanny Davenport claims to own the American rights to that play. You might get into trouble if you staged it. It is not published."

"Could you not get me a manuscript of Fedora?"

"Well," said he, "manuscripts of plays are difficult to get."

"But could I get one from you?"

"I have a manuscript of Sardou's Fedora but I am afraid I can not let you have it."

"But you say Miss Davenport owns the American rights to Fedora?"

"She is so credited; but, nevertheless, I have a manuscript of the piece."

"How about Boucicault's plays?"

"I can let you have some of these. We don't publish them; we simply print them. It's your lookout if you act them."

"Would there be much danger in playing them?"

"That I can't say. We have frequently sold the plays and I know they have been acted by the people to whom we sold them without any molestation."

Russell then offered for sale to the reporter copies of After Dark, Arrah na-Pogue, Effie, Formosa, Kerry, The Rapparee, Jezebel, and Foul Play. The reporter bought over the counter from Russell Foul Play and After Dark, and paid fifty cents for them. They bear no imprint.

When asked why it was that he would sell Boucicault's plays and not Fedora, Russell said:

"Boucicault is dead and there isn't much risk to run in putting on one of his plays. Sardou is alive and keeps a lookout on his interests."

The reporter then called upon Elisabeth Marbury, the American representative of Sardou and the representative for Louise Thorndyke Boucicault of the plays of Dion Boucicault. When put in possession of the facts of the case in connection with the Dewitt Publishing Company, otherwise Russell and Son, Miss Marbury said:

"The Mirror deserves another credit mark for its expose of a play pirate. It seems wonderful that a house of seemingly good standing like that of Russell and Son should be able, for any length of time, to steal plays.

"Russell has no right legally to a manuscript of Fedora, and I shall see to it at once that it is taken from him.

"I have had great difficulty in suppressing pirates of Boucicault's dramas. They are produced frequently by fly-by-night companies, and it is almost impossible to detect them.

"In the matter of Boucicault's plays, I shall instruct my attorneys, Olin, Rives and Montgomery, to proceed at once against the Russells, and it will fall to Judge Dittenhoefer to proceed against them to recover the manuscript of Fedora."

AFTER THE BALL.

The union of Hugh Fay and John Kernell in comedy has caused much comment among the lovers of the character of comic playing with which these well known entertainers have become identified. Mr. Fay is remembered as the partner of Barry in some of the most effective of farce-comedy with an Irish atmosphere, and is a favorite. He has made a fortune by his stage ability. Since the death of his brother Harry, John Kernell is recognized as the only Celtic comedian of their peculiar type, which they originated and made famous. And when Fay and Kernell are seen together in their new piece, After the Ball, written especially for them by William Gill, it is safe to say that an effective partnership will at once be recognized. It would not be surprising if they should achieve their greatest success. They will be well supported, and their management is in the hands of James L. Lederer, who calls his stars the "millionaires of fun," and who will open the tour about Aug. 21.

A KANSAS MANAGER.

Charles P. Elliott.

The above picture represents Charles P. Elliott, of Topeka, Kansas. Mr. Elliott has been associated with L. M. Crawford for the past twelve years, and at present is the general manager of Mr. Crawford's many enterprises in the West. Mr. Elliott, who has risen from the modest duties of a programmer, is an excellent exemplar of the possibilities of honesty and ability in business. He is now in New York, booking for the eighteen theatres of the Crawford Circuit. In recognition of Mr. Elliott's faithful and untiring work Mr. Crawford has given him the St. Joseph, Mo., Theatre, one of the finest in the West, and all he can derive from it. Mr. Elliott is but twenty-three years of age. He is regarded as one of the shrewdest of the theatrical men that visit New York. Mr. Crawford is to be congratulated upon having so able a representative.

MAY ROBSON'S PATENT LEG.

May Robson called at the Mirror office on Saturday and exhibited a formidable looking document.

"This," she said, "is the patent I secured from the government on the three legged dance I invented and introduced in The Poet and the Puppets. I have not before exhibited my patent, but my dance has been pirated so extensively, both in this country and in England, that I think it is about time it be known generally, through The Mirror, that the invention is patented by law.

"The specification reads: 'A new and useful improvement in artificial legs for theatrical purposes.' Observe that the reading does not limit the patent to legs of only one sex. It makes a wide limit.

"It cost $225. It is worth it. Now that it has made a hit people are springing up all over, of course, who claim that they did the same thing years ago. One man did it before the war!

"Ted Marks went abroad to 'place' the three-legged dance, but he found, as The Mirror has announced, that some one had already filched the idea.

"I originated the tremulous Emma in Nerves. I conceived the idea of Amelia growing perceptibly thinner act by act in Lady Bountiful. It was my idea to have Kitty, in Gloriana, wear borrowed clothes that careened over her figure.

"All these divertissments were highly successful and were copied into all sorts of fly-by-night companies. It isn't worth while to try to originate, is it?"

ELOCUTIONISTS TO ASSEMBLE.

The second annual meeting of the National Association of Elocutionists will be held in the Armour Institute Building, Chicago, next week. The session will be daily from 10 to 12 A. M., 2 to 4, and 8 to 9:30 P. M.

The officers of the Association are F. F. Mackay, president; Hannibal A. Williams, first vice-president; Austin H. Merrill, second vice-president; George R. Phillips, secretary; and Thomas C. Trueblood, treasurer.

S. H. Clark is chairman of the Board of Directors, Edgar S. Werner chairman of the Literary Committee, Robert I. Fulton chairman of the Ways and Means, and Moses True Brown chairman of the Board of Trustees.

The first meeting of the Association took place at Columbia College last July. It was a great success. The total enrollment was 366.

The Literary Committee assert that at the meeting next week there will be a fine programme. The most prominent teachers and readers in the country will take part. It will consist mainly of papers, addresses and discussions in the day sessions, and recitals and impersonations in the evening.

AN ENGLISH P. W. L. PROBABLE.

Rachel McAuley and a couple of Louisville friends will sail for Europe next Saturday on the *Etruria*. Mrs. McAuley has laid out no route of travel, preferring to make her plans when she reaches the other side. If she finds a strong play in the European market she will buy it. Mrs. McAuley will meet Mrs. A. M. Palmer in London. There has been some discussion of the subject of forming an English branch of the Professional Woman's League. Mrs. Kendal and other prominent English actresses are understood to favor the idea. Mrs. Palmer and Mrs. McAuley will probably have a conference with English women.

AMONG THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Maine and Georgia, the war drama just finished by Howard P Taylor, is from incidents and outlines furnished by L. R. Stockwell, at whose theatre in San Francisco it was to be produced last night. The scenes will be local to the States named in the title, and an automatic bottle at South Bridge will be a feature. A thread of romance runs through the play, and there are characteristic pictures of New England domesticity as well as of war.

Walter Hoffmann, formerly of the German Opera company, has adapted a one-act comedy called Scylla and Charybdis, and a one-act farce, entitled A White Othello, from the French. Mr. Hoffmann is now engaged in Englishing a three-act comedy and an operetta, both from the French. He is a German-American poet, who has received commendation for his German translations of poems of Poe, Holmes and other of our writers.

"Behind Closed Doors" is to be dramatized, and, it is also said, to receive a production on the Paris stage. The author has sent an authorization to a French playwright for that purpose. The plot of this story by Anna Katherine Greene is as intricate as that of The Leavenworth Case, and fully as strong. The principal part is female, and is a dual role.

The Golden Wedding, which was recently brought out at Boston, is said to be a revised version of The Last of the Family.

The nineteenth monthly meeting of the American Dramatists' Club was held on Saturday June 10 at the Hotel Martin, in University Place. Dinner was served at eleven o'clock, and the members afterwards discussed various dramatic subjects.

It is claimed that April Weather, by Clyde Fitch, is a new version of Sol Smith Russell's former play, The Tale of a Coat, written for him by the late Dion Boucicault.

C. M. S. McLellan is writing the libretto and William Furst is evolving the music for a new comic opera, which Pauline Hall will produce at Boston on Sept. 11.

R. A Roberts has written a new play for Minnie Palmer.

Richard Anderson has added an act to The Indian Hero, and has more or less revised the entire play.

Chester Haile and Walfred Wilson, authors of The Express Messenger, have appointed Elisabeth Marbury their agent to dispose of their plays. They are now working on a comedy-drama entitled The Tattooed Will.

Dr. Addison Darre Crabtree, of Boston, has written a play called Mosswood, which deals with scenes and characters about Charleston and elsewhere before the war. His play has been published in story form.

A. L. Fanshawe, writing to THE MIRROR from Holland, Mich., says: "I have noted that E. M. Alfriend has written a play that he calls Intrigue. Some fourteen years ago I wrote a play and produced it at Bradford, Pa., under the title of Intrigue, or The Duel in the Moonlight. I have sent for my MS. and shall soon put it on with my company. I have a copyright to my title, and would ask Mr. Alfriend to kindly change his. It seems almost impossible to keep a title once made public. Long before the advent of The Country Circus I had a play called Queen of the Circus, and no sooner was it publicly announced than I noted a play called The Circus Queen, and another called Queen of the Arena. Again, when I wrote The Country Postmaster, I had to fight to retain my rights, and even now I see that the party persists in calling his play The Village Postmaster. Warned by this experience, I have concealed the name of my new play for next season. The title I don't claim as original with myself, but I do claim to have first used it for a play. I hope to retain it, at any rate."

James A. Herne and Edward E. Rose are jointly writing a new Irish play for Tony Farrell, to be ready in August.

C. E Callahan, who wrote Fogg's Ferry and other pieces in which Lizzie Evans starred, has nearly finished a Southern play in which J. H. Shunk will star Lottie Williams. The scenes are laid in Tennessee and Louisiana.

ABOUT COPYRIGHTED PHOTOGRAPHS.

A MIRROR representative yesterday had a chat with Hector Rosenfeld, manager of Falk's photographic studio, on the subject of professional and private rates, copyrighting photographs, and kindred matters. Mr. Rosenfeld's remarks contained much that is interesting to the profession as well as to theatrical photographers throughout the country. Said Mr. Rosenfeld:

"Some months ago we discovered that one of our copyrighted photographs of Lillian Russell had been used by a theatrical lithograph concern in this city to make a large lithograph hanger to advertise the Night Owls company, and that they had printed thereon the name of an actress of that company, apparently with a view to deceive the public. This despicable and dishonorable practice is, unfortunately, only too common among unprincipled lithographers. In this case, however, owing to our copyright, we were able to teach these people a salutary lesson. Their issue of these pictures was enjoined, and a jury found a verdict for damages against them.

"Springing from this, a systematic and malicious effort is being made by these conscienceless parasites, abetted by their journalistic stool-pigeon, to mislead the dramatic profession, upon whom they prey, on the subject of photographic copyright. To clear away, therefore, any misrepresentations that may have been accepted as fact by the more credulous, I would like to define the relation of the photographer to the sitter whose pictures he publishes, as well as the object of the former, and his right to copyright his work.

"The photographer who makes pictures of professionals, as well as of 'privates,' has usually two rates, a private and a 'professional' rate. The paying of the former, or private, rate confers upon the sitter the *sole* right to publication of photographs from his negative, and no reputable photographer will issue prints from such negatives unless ordered by the sitter. Any subject, therefore, who desires to reserve the right of publication to himself, whether private or professional, has the means at his command to do so by paying the regular rate.

"The other, or professional rate, which is usually about half the regular, or private rate, is given with the understanding that the right of publication vests in the photographer. The advantage to the professional sitters is, however, not alone a pecuniary one. The benefit that they derive from the broadcast distribution of their photographs, which is effected by the prominent photographers who have dealers selling their pictures in almost every large city, is a much more potent consideration to the professional who thrives on publicity, than the item of a discount in price. In fact, many have offered to pay us specially high prices to have their photos distributed.

"Now as to copyrighting. This is a form of protection that we have been driven to of late years by the unscrupulousness of commercial lithographers and other reproducers who have seized upon our photographic publications and have duplicated them by their various processes for show cards and other mercantile purposes, without a 'by your leave,' or even giving us credit.

"The attempt to show that the interests of the profession are suffering by this protective act of ours, is as absurd as it must be futile, for it is self-evident that such a policy would be suicidal. We have never refused to grant permission to professionals to use our photographs for their individual business advertising purposes. Of course, we ask not only as a matter of moral right, but as a necessity which the copyright law imposes, that our copyright notice appear with every such reproduction, and it seems to us that any publisher who would decline to comply with so simple a condition, in return for the free use of our picture, must be possessed of a warped sense of justice.

"If any proof were necessary to show the personal animus underlying these attacks, the mere fact that Mr. Falk has been singled out as the only copyrighting photographer would be sufficient. The fact is, however, as any intelligent observer must know, that all self-respecting picture-makers avail themselves of our copyright laws to protect their creations. Our great and only Sarony was the first who carried the war against infringers all the way up to the United States Supreme Court, which decided in his favor.

"Take away from the photographer the only means at his command to guard his best productions from mercenary pirates and you rob him of an important incentive to put forth his best endeavors."

THE BOOKING EXCHANGE.

The American Theatrical Exchange, 1180 Broadway, has practically resolved itself into a general clearing house for local and traveling managers. So great has been the influx of managers from the South, East, West and Southwest that three new rooms on the floor above have been secured, so that now the Exchange occupies the entire floor on which it is situated. It has not only become the headquarters of a majority of the principal local managers throughout the United States and Canada, but the principal road managers of the current season are doing all their business through it. Every branch of the profession is represented. Among the attractions doing business with the Exchange are Richard Mansfield, Helena Modjeska, Mapleson and Whitney Opera company, Alexander Herrmann, Wilson Barrett, Thomas Q. Seabrooke Opera company, Mrs. John Drew and her associates in The Rivals and The Road to Rum, Urania, Tavary Grand English Opera company, Robert Downing, Alabama, Nat C. Goodwin, Digby Bell Opera company, James T. Powers in Walker, London; and Henry E. Abbey's attractions.

JOSEPH JEFFERSON'S ILLNESS.

Joseph Jefferson left New York on the steamboat *Pilgrim*, of the Fall River Line, last Friday, on his way to Buzzard's Bay. He became seriously ill during the night, and was attended by a physician who happened to be a passenger on the boat. Upon the arrival of the boat at Fall River, Mr. Jefferson was taken to the Mellen House, and physicians were summoned. At first it was thought that appendicitis was threatened, and it was intended to summon a New York specialist, but the patient passed a quiet day and was so much better Saturday night that the idea of a specialist was abandoned. Mrs. Jefferson accompanied Mr. Jefferson. Thomas Jefferson went on from Buzzard's Bay, and C. B. and J. W. Jefferson joined the party from New York. On Monday Mr. Jefferson was reported better. Arrangements have been made to take him in a special car to Buzzard's Bay to-day (Tuesday).

MRS. POTTER MUST GO TO INDIA.

Mrs. Potter and Mr. Bellew will not return to this country next season.

They are under contract for a tour in India, but before their recent departure from New York, they hoped to be able to secure a postponement of it until year after next, in which case they intended to come back for another tour here next Autumn.

Indeed, Mrs. Potter and Mr. Bellew were so confident that they would be able to make this arrangement that they contingently engaged Myron B. Rice for business manager, and asked several members of their late company to hold off from making other engagements until this matter was settled.

A few days ago Mr. Rice received a cable from Mrs. Potter announcing that she had found it impossible to cancel the dates in India. In these circumstances, it will be a couple of years at least before she visits America again.

MIRROR CALLERS.

Among the callers at the MIRROR office the past week were: Frank Weston, Edith Mai, Lillian Lewis, May Robson, Frank Dietz, Effie Seymour, W. J. Silverstone, Kate Dunloe, Albert Ellery Berg, J. J. Fitzsimmons, Edgar Strakosch, Mildred Day, Arthur Forrest, Helen Gilmore, F. H. Wakefield, W. D. McAdoo, Fred B. Anderson, Dan Mason, Madlyn Arbuckle, James O'Neill, W. F. Connor, George F. Hoshouck, Edward B. Adams, Grant Stewart, Emma Belle, Marie Valeska, Alf. G. Herrington, Emily Kean, Edith Lemmont, Wells Beldhame, George H. Rareshide, Harry Brinsley, Nat B. Conor, Charles P. Mortimer, Edgar Weir, Homer Granville, Katherine Kendall, Olive Martin, Lillian Melbourne, Georgie Putnam, Arthur C. Aiston, Mona Mora, and Fred. H. Frear.

OPERA GALORE.

A few years ago, and a very few at that, the opera business in this country was confined to Emma Abbott, John A. McCaull, and the Comley-Barton companies. Next season there will be no less than eighteen opera organizations, comprising the following: Henry E. Abbey's Italian Opera company, Lillian Russell, De Wolf Hopper, Francis Wilson, Digby Bell, W. T. Carleton (who goes out again), Mapleson and Whitney Opera company, Tavary Grand English Opera company, The Bostonians (two companies), Thomas Q. Seabrooke Opera company, Pauline Hall Opera company, Deshon Opera company, Andrews' Opera company, Murray-David Opera company, and J. M. Hill's two companies, to say nothing of the extravaganza companies which are on the operatic border line.

ESCAPED AND RETURNED.

Max Clayton, formerly a theatrical manager, escaped from the Amityville Lunatic Asylum, where he has been confined for nine months, last week. The physician in whose care Clayton was, surmised that the patient would return at once to his former haunts, and the managers of theatres in New York were asked by telegraph to look out for him. On Friday night he was found among the audience at Herrmann's Theatre and arrested. He at first showed no eccentricity, and insisted that he was sane; but after examination was returned to the Asylum.

A MANAGER ROBBED.

Burglars entered the residence of Al. G. Hatfield, better known as Al. G. Field, the minstrel manager, at Columbus, O., last Wednesday night, and stole $950 from his trousers, several valuable belongings to Mrs. Field and other articles.

REFLECTIONS.

Frank Conant, manager of the Robin Hood Opera company, will leave for California on Thursday.

Charles Kirk has left for Chicago to join Corinne's company.

Eva Randolph is in Akron, Ohio, for the Summer.

William J Fielding is confined to his bed with a severe attack of neuralgia.

Nat Goodwin will begin his season at the Fifth Avenue Theatre on Aug. 28, in Augustus Thomas' In Missouri, in which Mr. Goodwin will play the part of a sheriff.

Mr. and Mrs. Edward N. Hoyt, who were last season with Charles B. Hanford's Julius Cæsar company, are spending the Summer at Marion, Wayne County, N. Y. They have not yet signed for next season.

Alfred Bradley, agent of the Salvini company, is in Paris, where he will remain two weeks, going thence to London. Mr. Bradley will execute commissions for Mr. Salvini and Manager Wilkison. He will bring from Paris the sketches Bianchini is now at work on for Salvini's production of The Son of Porthos.

Arthur C. Aiston has signed to go with Edwin Milton Royle's Friends next season in the capacity of acting manager. Manager Harry A. Lee will travel in advance leaving Mr. Aiston to attend to business with the company.

Nat Roth, manager of John F. Sheridan, has returned from a tour of California.

Manager Hammerstein has engaged Charles Hopper for The Talisman.

The French author of The Queen of Sheba, Ichéa's new play, is writing the leading male role especially for W. S. Hart, who is now in Paris.

Clay Clement, Adelaide Fitz Allen, Mr. and Mrs. Bert Coote, and other members of the Cordray company at Portland, Ore., are on their way to this city.

M. B. Curtis' third trial on the charge of killing Policeman Grant is set down to begin on July 10 in San Francisco.

Aubrey Boucicault will be starred in The Shaughraun next season by W. A. Brady, according to Western papers.

Louis Aldrich will star in The Senator, and George Wilson in On Probation next season.

Vladimir de Pachmann, the Russian pianist, has been re-engaged by the Chickerings for a concert tour.

OBITUARY.

John A. Calvo died at his home, 64 East One Hundred and Fourteenth Street, last week Thursday, after a long illness, aged sixty seven. He was born in Naples and came to New York with his father, Nicolino Calvo, an Italian painter who subsequently went to Spain. The deceased was a scenic artist for several theatres in New York, and painted much of the scenery used in Booth's Theatre.

Charles Young, a blind ventriloquist and comedian, aged sixty, died last week Monday in the insane asylum on Ward's Island, where he was recently taken from a Bowery lodging house. The deceased had been supported for several years by the Actors' Fund, and that society buried him.

Colonel Charles H. Wing, father of Charles A. Wing, died at Malden, Mass., on June 15.

Martha Haworth died at her home in Cleveland last Tuesday, aged seventy-two.

SUMMER EXCURSION TICKETS

To all Northern and Eastern seaside, lakeside, and mountain resorts, to Deer Park and Oakland, the Virginia Springs, Niagara Falls, Luray Caverns, Gettysburg, and to all other points where people gather in search of health and pleasure, are now on sale at all Baltimore and Ohio ticket offices at greatly reduced rates. These tickets will be sold from June 1 to September 30, and are valid for return passage until October 31. Before selecting your route or resort consult B. & O. Summer excursion book in which shortest routes and lowest rates via "Picturesque B. & O." to all resorts are given from points on that road east of the Ohio River; profusely and artistically illustrated. This book can be procured free of charge upon personal application to ticket agents, B. & O. R. R. Co., or you can have it mailed to you by sending name and address with 10 cents in stamps to Chas. O. Scull, Gen'l Passenger Agent, Baltimore, Md.

NEW YORK THEATRES.

EMPIRE THEATRE
Broadway and 40th Street.
ABSOLUTELY FIRE PROOF.
LAST WEEK.
CHARLES FROHMAN'S COMPANY.
THE GIRL I LEFT BEHIND ME
Best American Play.
Evenings at 8:15. Matinees Wednesday and Saturday.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, - - - Manager
750th and Souven'r Performance, June 20.
HENRY E.
DIXEY
In the famous burlesque,
ADONIS
Roof Garden Entertainment Continuous 8 to 11.
Admission, including Both Performances, 50c.
In the auditorium, SANDOW.

PALMER'S THEATRE
A. M. PALMER, - - Proprietor
Evenings at 8. Saturday Matinee at 2.
SECOND MONTH OF SUCCESS.
RICE'S SURPRISE PARTY
1492
Gay and timely extravaganza.
Theatre delightfully cool.
House always crowded.
50th Night, Souvenirs, July 1.
Seats secured three weeks in advance.

BROADWAY THEATRE
Broadway and 41st Street
Mr. T. H. FRENCH, - - - Manager
8th Week.
PANJANDRUM
DE WOLF HOPPER
Evenings at 8. Matinee Saturday at 2.

DALY'S THEATRE
Every Evening at 8:30.
THE GREAT MAGICIAN.
KELLAR
Assisted by MRS. KELLAR.
In Their Grand, Weird and Marvelous Exhibition of Baffling Human Belief.
Prices, $1.50, $1, 50c.

GRAND OPERA HOUSE
23d Street and 8th Avenue
Matinees Wednesday and Saturday.
HOYT'S A TEXAS STEER
Original Cast and Production.
Next Week—The House on the Marsh.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
EUNICE VANCE
And 30 others.
Cool Breezes on Draft All the Time.
Matinees Monday, Thursday and Saturday.

KOSTER & BIAL'S
Every Evening. Matinees, Monday, Wednesday and Saturday.
ADA LUNDBERG
LOTTIE COLLARO.
CHARLES DAVEN.
THE BORANI BROS., DUFOUR and HARTLEY.
MLLE. JUANITA BARDOUX
VAUDEVILLE OPERETTA NOVELTIES.

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
Entire change of programme. Frank Bush, Lily Burnand, Billy Carter, Blossom and Burns Peterson Brothers, Frank Riley, Jennings and O'Brien, Leonora and Duray.

AMERICAN THEATRE
42d St., 41st St., and 8th Ave., near Broadway.
Mr. T. H. FRENCH, - Manager
Evenings at 8. Saturday Matinee at 2.
THE PRODIGAL DAUGHTER
Also Vaudeville Entertainment in the ROOF GARDEN.
One admission, 50c., to both entertainments.

THE NEWS BY WIRE.

The Summer Amusement Record in Principal Cities.

MANY PROSPEROUS ENTERPRISES

Plans for the Coming Season, and Movements of the Profession.

HALL'S CHICAGO CHRONICLE.

He is a Prophet, and Wants His Reward—Incidents of the World's Fair—Many Attractions in the Windy City Coining Money—Great Receipts of America—A Gentlemen Pair of Trousers—Fraser and the Captive Balloon—Eddie Foy and His Shamrocks—Entertaining Chat.

[*Special Dispatch to The Mirror.*]

CHICAGO, June 19.

Will you kindly instruct the gentleman in the lookout chair to direct the dealer to pay me four for one? I think I am entitled to it, having "called the turn" on World's Fair theatrical business in Chicago. I was pretty sure that I knew the resources of the city. I knew what attractions were to be offered visitors, and in the face of all opposition you will remember that I have stood out in declaring that Chicago theatres would reap a rich harvest of dollars during the Fair. I was right, and even that arch pessimist, David Henderson, who satisfies himself with a glimpse of a full house nightly, has given in. On the nights the Fair is not illuminated every down-town theatre turns crowds away, and on illumination nights the houses are good. Friday night the Auditorium held over 6,000 people, and over $5,300 with America; Willard has had the orchestra under Hooley's stage several times; April Weather is filling the Grand for the Havlins and Sol Smith Russell, and at McVicker's, the Columbia, and the Schiller the business is great. The outlying theatres are not doing so well, but down town the crowds are enormous.

And the World's Fair? Out of sight. The attendance is nearing an average of 100,000 per day. Thursday was German day and nearly 200,000 passed the turnstiles. It is a big go in spite of the New York press. I have probed all of the mysteries of Midway Plaisance except the German sausage factory, and that stumped me. In the Dahomey village last Wednesday I saw an old native, black as the ace of spades, clad in ballet skirts and singing softly to himself as he twanged a "prop" harp. I asked him if he could play "After the Ball" and he threw the harp at me. Some of those savages are pretty intelligent chaps.

Willard is becoming used to crowds. When he is not in the theatre he is at the fair grounds. He had a big house at Hooley's to-night on the opening of his third week. There is no truth in the report that Marie Burroughs is to star, by the way. She remains with Willard.

The Girl I Left Behind Me continues to pack the Schiller. Wheatcroft retired from the cast to-night in favor of Emmett Corrigan. The two hundredth performance, with souvenirs, is announced for July 7. The Germans have given up the balance of their Sunday nights this Summer at the Schiller, and English performances may be given. Manager Temple is now in your city trying to arrange it.

Sol Smith Russell opened his eighth week in Clyde Fitch's April Weather at the Grand with another big house last night. Arthur Byron, of the company, is to be leading man next season with Felix Morris, who opens his starring tour next October at the Schiller.

Ali Baba continues to pack the Chicago Opera House, but Dangerfield is at work on new scenery for Sinbad's revival, and Wemyss Henderson has gone to Europe after new attractions for it.

Walter Gale is here to attend the Derby and see the Fair.

The Sheriff is now playing an engagement at Barlow's Pavilion, where he opened last week in that old familiar melodrama entitled The Execution; or, Closed Up. It looks like a long run, too.

Henry Berger has left the Auditorium and associated himself with William Foote in the management of Colonel Haverly's Criterion Garden Theatre, on the North Side. It is the old Criterion remodeled, and will be run with vaudeville and a Summer garden.

Lillian Russell continues to draw big houses in La Cigale at the Columbia.

The Black Crook has but two weeks more to run at McVicker's, where people were turned away to-night. Denman Thompson follows in The Old Homestead and then W. H. Crane comes.

The gross receipts of America at the Auditorium are enormous, reaching between $30,000 and $40,000 per week. There was another record breaker in attendance to-night.

George Ali Baba Bowles tells me of a man in the Henderson chorus who came into the chorus dressing room the other night wearing a pair of trousers so loud that the other chorus men thought the orchestra had been rung in and began to hurry on their costumes. The man said he wore the same trousers at the Gettysburg panorama the other day and the management wanted to hire him for the cannonading.

W. H. Moore, formerly with H. R. Jacobs at the Clark Street Theatre, is now press agent at the Grotto, the new vaudeville resort on the lake front, which is doing a fine business.

The Trocadero had Paquerette to-night and she made a bit. This place is doing remarkably well in presenting a high class musical and specialty theatre.

A "Parisian Shadow Theatre" opens to-morrow night—and still they come. It is said to be a great novelty.

Bob Fraser, the old clown, is still here and still kicking about Chicago. I am trying to arrange an excursion for him in the captive balloon on Midway Plaisance, and when he is up I have fixed it with one of the Australian boomerang throwers to cut the rope.

Eddie Foy went out to the Irish village the other day and bought four dollars' worth of shamrocks for his mother. That night she ate them, thinking they were water cresses, and now Foy is wondering whether she ate four dollars' worth of shamrocks or whether he paid that sum for ten cents' worth of water cresses.

The blarney stone was unveiled in the Irish village Saturday. Among the most interested spectators of the ceremony were Steele Mackaye, of the ex-Spectatorium; Colonel Charles Porter De Garmo, managing editor of the Schiller programme; "Punch" Wheeler, who is making his farewell appearances as Jacobs' press agent this week, and Townsend Percy, of "Tattersalls." Letters of regret were read from William Ananias McConnell, Frank Moynihan, George Washington June, and Matt B. Snyder.

Buffalo Bill's show and the Military Tournament from London contrive to gather in the dollars of visitors. Forepaugh closed two weeks on the lake front yesterday, but they were not big.

Corinne began her seventh week at the Alhambra yesterday, and the third week of Monte Cristo, Jr. No change is yet announced. Dan McCarthy opened his second week in True Irish Hearts at the Clark Street yesterday, and at the Academy of Music the last week of the Kimball Burlesque company in Arcadia opened.

Madame Janauschek's company, which was to have opened an engagement at the Windsor yesterday, has disbanded. No salaries. Mme. Janauschek and Ed. Collier have gone East. The company is here. Windsor closed.

Lincoln J. Carter's successful new melodrama, The Tornado, was revived for a week at Havlin's yesterday afternoon. The Trans-Oceanic Specialty company begins a prolonged vaudeville engagement at that house next Sunday.

There was a grand production of the Black Crook at Aurora the other night. Sixteen ballet girls went from Chicago and a local painter there got up twelve screens for the production.

Sandy Dingwall, of Jacob Litt's forces, is here arranging for the big excursion of local and foreign newspaper men from Chicago to Milwaukee next Thursday as guests of the Milwaukee Press Club.

Lillian Russell and Willard give special matinees this week in place of the regular Saturday matinee, which is dispensed with on account of Derby Day.

The minstrels at the Haverly Casino-Eden Musee continue to do a good business.

Kirke Lashelle, of the Trocadero, was married here to Miss Nodine last Thursday evening and they are off on a wedding tour.

Spider and Fly opened its last week at the Empire Theatre yesterday.

Nikita, who refused to sing at the Trocadero because it is a music hall, has a flat here and will make her first public appearance in Chicago in a concert at Central Music Hall next Thursday evening.

A member of one of our leading Uncle Tom organizations, who has been acting here for some weeks, has signed as overseer in the Dahomey village at the fair. The salary is small but sure.

The first act of the drama that opened the Chinese Theatre in Midway Plaisance last month is now nearing a close. By July 4 the second act will be well started.

At Sam Jack's Madison Street Opera House the Marie Sanger Burlesque company began it second and last week yesterday.

Manager Hooley arrived home from New York city to-day, and has as his guest John W. Albaugh, of Baltimore and Washington.

I was very sorry to see Captain Anson take two games from your ball club, but the New Yorks were always very easy for the Chicagos.

"BIFF" HALL.

ST. LOUIS.

Rival Companies in Summer Theatres Sing the Same Opera—Professional Chat.

[*Special to The Mirror.*]

ST. LOUIS, June 19.

The third week of Summer opera opened at Schnaider's Garden and Uhrig's Cave to-night. Both companies contain some of the best of performers. An additional interest is created this week by the fact that the Chimes of Normandy is being given at both places.

At Schnaider's Garden a large and appreciative audience was present to-night. Mathilde Cottrelly was the Serpolette, and she fully sustained her reputation. The part of Germaine was admirably taken by Ada Somers McWade. John E. McWade sang the part of the Marquis well. The Gaspard of Harry Brown was another hit. Harry Davies, Vincent Graham, Harry Standish, and the balance of the company completed the cast, while the chorus was strong and appropriately costumed.

Uhrig's Cave also opened with a large and thoroughly cordial audience. Miss Maconda took the part of Serpolette and did splendid work. The Gaspard of Ben Lodge was very clumsily acted and sung, while Pruette, Lydig, Gonzalles and the others of the company made up a cast that is strong in every way. Miss Yberri continues to interest the audiences by her difficult and daring dancing. The opera is handsomely put on.

Laura Moore, after spending two weeks with friends by whom she was feted and entertained here, left for New York Saturday night. She will return for a short visit in July.

Mme. Eugenie Landolt, of the Grand Opera House, Paris, has been engaged by Manager McWade to dance at Schnaider's Garden. She commenced her engagement to-night, and scored a hit.

W. C. HOWLAND.

BOSTON.

The Amusement Offering—A Stock Company Forming—Music Hall Doomed—Notes.

[*Special to The Mirror.*]

BOSTON, June 19.

If a man wants to go to the theatre in Boston this week he has little choice in the matter of attractions. Two of the popular-price houses closed for the Summer Saturday night, and only one week more remains of the season at the Park, where The Golden Wedding will conclude its run of four weeks. The Park has maintained its reputation as the "long run" house of Boston this season, and has only played three attractions since September—1492, A Temperance Town, and The Golden Wedding.

The Baker Opera continues to good business at the Bowdoin Square. Boccaccio ran all last week to large houses, Irene Murphy making her strongest hit in the title role. This week the company shows its versatility by presenting a change of bill each night, opening with Said Pasha to-night. For The Bohemian Girl, which is to be given on Saturday, J. C. Bartlett has been specially engaged for Thaddeus and Minna Van Buren for the Gypsy Queen.

To-night the Boston reopened its doors for a Summer season with horses as the actors. Bartholomew's Equine Paradox began an indefinite season.

Colonel James Wood's Quadroons are the attractions at the Palace. At the Bijou a capital specialty show is given, and these are the only popular places left open in the city.

At Music Hall the popular concerts are continued under Timothee Adamowski's direction without the slightest diminution in favor.

Manager A. H. Dexter of the Grand Opera House is on the lookout for strong people for the stock company at his house next season which bids fair to be one of the strongest organizations that has ever been gathered to remain in Boston. His last move has been the engagement of Sadie Martinot to play juvenile parts at a salary which is said to be unusually large. Miss Martinot has always been a great favorite here since the days when she was a member of the old stock company at the Museum. Other engagements by Mr. Dexter are Algernon Tassin of the present senior class at Harvard and Kittie Dooling, who is a daughter of the well-known Boston caterer and who is a friend of Louise Imogen Guiney, the translator of The Crust of Society.

Olea Bull, the daughter of the famous Norwegian violinist, has decided to go upon the stage, and has been engaged to play the part of one of the duchesses in Prince Pro Tem at the Museum next season. Miss Bull has been considering going on the stage for some time, and two seasons ago she traveled with Julia Marlowe for a time to study dramatic art. Last Winter at The Pageant of the Year Miss Bull appeared in the crow dance, which was by far the most successful feature of the affair, and which won the warmest praise for her. Her part in Prince Pro Tem is said to be particularly good. Miss Bull has sailed for Norway to pass the Summer, and will return in time to begin rehearsals. Another strong engagement for the company is that of Nina and Florence Farrington, who have never played in Boston. They will take the parts of the two dukes.

Music Hall seems to be doomed. The Legislature passed the rapid transit bill which makes it seem inevitable that the famous old hall should be torn down to make way for a street to run an elevated railroad. If that is done there will be no hall left in Boston suitable for the Symphony concerts and those of such organizations as the Handel and Haydn, Cecilia and Apollo Societies. Consequently a vigorous effort is being made to rouse capitalists to subscribe enough money for the erection of a new music hall building in some other part of the city, the probable site being at the corner of Huntington Avenue and West Chester Park. The utmost haste is being exercised, as Col. Higginson may disband the Symphony Orchestra unless he is guaranteed a place for his concerts. It is estimated that $400,000 must be subscribed, and of this amount more than $70,000 has been pledged already.

Edward E. Rose, stage manager at the Museum, has just completed a play, Captain Paul, which will be given under the management of Frank G. Cotter next season.

George W. Wilson's tour in On Probation will open in this city early in September.

Modjeska will not play her next Boston engagement at the Museum, as was erroneously stated in a New York dramatic paper. She will be at the Tremont just about the holiday season.

Those who are to be seen with Peter F. Dailey in A Country Sport, John J. McNally's latest farce, are: Ada Lewis, John Sparks, Frank R. Jackson, Richard Carle, Jessie Bradbury, Edith Bruce, Lillie Allen, Georgie Lingard, Kathleen G. Warren, and the Garden City Quartette.

Pauline Hall's Summer season at the Tremont begins June 26 with Amorita which has never been seen here. In her company this season are Alf C. Wheelan, John Beard, Jacques Kruger, Clara Lavine and Eva Davenport. Puritania will be revived and it is hoped to present the new unnamed opera which has been written for Miss Hall by Charles B. McClellen and William W. Furst, by the middle of August.

Lotta may appear at the Park in the course of the next season and if so she will produce a new play.

For The Black Crook production at the Boston in September Staccione and Salvoggi have been engaged for dancers.

Barney Reynolds, of The Golden Wedding company, will join Harrigan's forces again next season with his wife, Zelma Ralston.

Maude Hoffman has been engaged by E. S. Willard for next season. She is continuing her studies with Mrs. Erving Winslow, and will do so all Summer until she leaves to begin her engagement.

Arthur G. Thomas, who has just closed his engagement as manager of The County Fair company, was given the horse, "Cold Molasses," by Mr. and Mrs. Neil Burgess. The presentation took place at Bennington, Vt.

JAY BAYARD BENTON.

PHILADELPHIA.

Grand Opera Popular—Other Performances—A Theatrical Summer—Chat all the District.

[*Special to The Mirror.*]

PHILADELPHIA, June 19.

A lively interest was infused into our usually dull Summer theatricals by the opening of the Hinrichs Grand Opera company for the season at the Grand to-night. A great audience welcomed the old favorites in the company and the new members had little trouble in establishing themselves. La Gioconda is the opening opera, with Koert-Kronold in the principal role. Campanari, the baritone, aroused the audience in his first solo and easily carried off leading male honors. Favorites who return with the company after a long absence are Louise Natali and Montegriffo. Carmen, Rigoletto, Daughter of the Regiment, and Maritana are the other operas of the week.

Jack's Chicago spectacle, Old Age and Youth, has made a big hit at the Eighth Street, and every one is happy, including Harry Steel. Big audiences fill the house afternon and evening, and the burlesque could easily have run a month or longer. Louise Dempsey, Richmond and Glenroy, and the French dancers are the principal attractions. Jack's Pantomime and Burlesque company is due next Monday, with George H. Adams in the lead.

The Gaiety Opera company gave their farewell performance at the Bijou last Saturday, and to-day marked the opening of the all variety bill. John E. Drew, Ouda, and the Acme Four lead in the vaudeville.

A rumor current last week stated that Rich and Harris were negotiating with a Mr. Elias of this city for the transfer of the lease of the Walnut Street Theatre. The lease has three years to run, and the amount asked was $10,000 for the transfer.

A big delegation of Elks left here yesterday for the annual Communication of the Grand Lodge, which takes place in Detroit to-morrow.

The open air performance of Don Cæsar de Bazan takes place next Thursday at Torresdale. Hugh Stanton and Francesca Redding play the leading roles.

JOHN K. CAVANAGH.

CLEVELAND.

The New Euclid Opera House—Improvements at the Lyceum—A Theatre Changes Hands.

[*Special to The Mirror.*]

CLEVELAND, June 19.

"Poor Jonathan" was presented to-night by the Tuthill and Weed Opera company, a large audience witnessing the production. The company filled their parts to advantage. Myra Mirella and Ed. Chapman being particularly good. The work of the chorus and orchestra is acceptable. Falka is underlined for next week.

Tom Sawyer opened at the Bijou Theatre for the week this afternoon. The attendance was very good.

The Carnival of Venice is almost ready for the first production, which will take place at Cable Park on Tuesday evening next week.

Through the kindness of Treasurer F. M. Coan, I was escorted through the Euclid Opera House the other day, and after seeing all parts of the house, I can truthfully say that Cleveland is to have one of the finest theatres on the continent. A. F. Hartz can congratulate himself on possessing a theatre that probably stands without an equal between New York and Chicago.

The Lyceum Theatre is full of scaffolding, and the work of rehabilitation is fast going on. The decorations will be made gold and silver, while light blue is to be the prevailing tint of the walls. Two new curtains are to be put in, and the carpenters are at work on the new stage. An entirely new electrical plant is also to add. Charley Henshaw finds enough to keep him busy.

John E. Henshaw and May Tenbrook, the stars of The Nabobs, are spending a few days in the city as the guests of Mr. Henshaw's brother, Manager C. H.

Kohl and Middleton, the Museum man-

agers, have purchased the Wonderland and Bijou Theatre of this city from Wm. Lawlor, who has managed the house since its opening. Mr. Lawler has made many friends who will be loth to see him depart.

Mrs. Haworth, mother of Joseph and William Haworth, died at her residence in this city last week after a short illness. Both sons were present at the death-bed, as well as the rest of her large family. The funeral services were held Friday morning at St. Patrick's Church, and were largely attended. Mrs. Haworth was a most estimable woman.

The widow of Ed. Madigan, the deceased manager of the Star Theatre, Buffalo, was tendered a benefit at the Jacobs' Theatre last evening.

W. M. GOODHUE.

CINCINNATI.

An Amateur Opera Company—An Effort of a Sunday Law—Ellis Entertained.

[*Special to The Mirror.*]

CINCINNATI, June 19.

The Kentucky College of Music Opera company, an amateur organization, began a week's engagement this evening at the Pike, presenting Chimes of Normandy, and the performance was satisfactory.

Max Anderson, the new manager of the Fountain Square Theatre, who arrived from Wilkesbarre, Pa., on Friday, announces his intention of opening the season early in August.

Charley Zimmerman, the clever business manager of the People's Theatre, has been appointed chief ticket seller of the Latonia race track.

There is a report current to the effect that owing to the enforcement of the Sunday closing law at Columbus, O., the Ideal Opera company now performing in that city will transfer its engagement to the Highland House here for the remainder of the Summer.

Frankie Jones, the soloist at the Zoo concerts, has been making quite a hit in singing "After the Ball."

Madame Patti Jones, billed as the black Patti, will sing in concert at Music Hall on Thursday evening.

A large number of Elks from the Southern cities en route to Detroit, to the annual meeting remained here over Sunday and the visiting members, some five hundred in number, were handsomely entertained by the Cincinnati members of the order. Allen O. Myers, of this city, who is the present efficient secretary of the Grand Lodge, is a candidate for re-election.

"Alvin Joslin" Davis of Pittsburg was a conspicuous figure among the thousands of visiting "Shriners" last week.

JAMES MCDONOUGH.

PITTSBURG.

Dr. Carver in The Scout and Stricken Blind—Summer Movements of Managers.

[*Special to The Mirror.*]

PITTSBURG, June 19.

Dr. Carver in The Scout opened to-night at the Grand Opera House to a large house. This engagement is only for two nights and a matinee.

At Harris' Theatre Stricken Blind; or, The Queen's Evidence, was greeted by good houses, matinee and night, to-day.

Manager Charles L. Davis, of the Alvin, has gone to Lakehurst for a month's recuperation. He will also visit the World's Fair for two weeks.

Gordon Harris, of Harris, Britton and Dean, is here, and will likely remain for several weeks.

Manager McCullough, of the Duquesne, is in Chicago.

Resident Manager Ed. Starr leaves this week for the East with his family for a few weeks' Summer jaunt.

The many friends in this city were sorry to hear of the death of the wife of George M. D. Walker, manager of Harry Williams' company.

ALVIN JOSLIN'S AFFAIRS.

A MIRROR reporter met Charles L. Davis (Alvin Joslin) on Monday.

"I am a very busy man," said Mr. Davis, "but, nevertheless, I shall leave on Wednesday to go a-fishing at Greenwood Lake.

"I am delighted with the success of both my theatre, the Alvin in Pittsburg, and my company performing Alvin Joslin. Between the house and the road show I cleared $60,000 this season, and I am now, to use a slang expression, on Easy street.

"Think of it. Alvin Joslin has run fifteen years and seems to please the same as ever. The only mistake I made was in putting out a No. 2 show. It required lots of extra work to make the people understand I was with No. 1 show, as advertised. In many places we had to paint a big banner guaranteeing my appearance or money refunded.

"Yes, I am going out with Alvin Joslin next season, but I think it will be the last time I shall ever play.

"My theatre is bringing me a good revenue, so why should I rove over the country. Besides, I am too strong to work.

"No, I am not going to Europe this Summer. If it weren't for the Chicago World's Fair I would. I am too much of an American to go away when such a grand show is on in our own country. That's a good line isn't it?

"Now a word about dressing-rooms. Actors are not tramps. If all managers would spend a little more money behind the curtain they would get a good deal better performance out of the company. So many people think actors want to destroy things. I don't know why they should think so. I haven't missed anything from my theatre, from the stage, or from the box-office. The trouble with managers is they don't consider behind the curtain enough. Why, would you believe it, only once during my tour last season did we have ice water, and that ran out after the first act, and there was no way of getting any more. This is only one of the many items overlooked, and yet is a very essential one to actors. Managers seem to forget that if it weren't for actors there wouldn't be any managers."

RICE WILL NOT CLOSE 1492.

"The daily papers that have paragraphed that I intend to end the run of 1492 at Palmer's in two weeks, make a large mistake, and I will be obliged if THE MIRROR says so," said E. E. Rice.

"I have no definite idea of closing the theatre. The business is enormous. If, however, the weather ever gets unendurably hot I shall give the company a fortnight's vacation, and let them go to see the Fair, if they want to.

"After such a vacation? Back to Palmer's for an indefinite run, extending, maybe, through next Winter."

THE DREWS' TOUR.

Manager Ed. G. Stone recently signed a contract by which he will have charge of the business affairs of the Drews in the capacity of manager. The company will embrace among others Mr. and Mrs. Sidney Drew, Mrs. John Drew, McKee Rankin, Owen Fawcett. The Rivals will be the pièce de résistance. The season will open early in August and will be extended to the Pacific Coast. Mr. Stone is a careful, prudent manager and with the affairs in his hands will doubtless be a pecuniary success. The organization will have their own car and other pleasing adjuncts. The Drews are to be congratulated in having such an able representative.

LYCEUM COMPANY'S MOVEMENTS.

Last Sunday night Daniel Frohman and his Lyceum stock company left for Portland, Ore., on their Summer tour. Mr. Frohman will to-day (Tuesday) take the company to the World's Fair in Chicago. They will continue their journey Westward to-night. Mr. Frohman will return in time for Mr. Sothern's season at the Lyceum, in his new play based on the character of Richard Brinsley Sheridan. His season will begin with a fortnight's revival of Captain Lettarblair.

MATTERS OF FACT.

The New Mozart Theatre at Greenville, O., is about to open its third season, the management not doubting that it will be as successful as the two previous ones. The house is the largest in Greenville. Heckerman Brothers, the managers, are now booking for next season. They have open time after Aug. 13.

Daniel Sully, who will star next season in his latest success, Auld Lang Syne, has engaged F. H. Wakefield as manager. Mr. Wakefield was Margaret Mather's press agent up to the time of her retirement. He was until recently the chief of the Bureau of Information of Mackaye's Spectatorium. He has located for the Summer at 3325 Indiana Avenue, Chicago, Ill.

In another column Aaron H. Woodhull warns managers against employing Harry Green, as he has an ironclad contract for Mr. Green's exclusive services to May 1, 1894. He will sue for injunction and damages anyone engaging Green. He also gives notice that Harry Hardy severed his connection with the Uncle Hiram company on May 30. All contracts for time made by Hardy before that date will hold good.

Arthur Forrest is at liberty for next season. He is at present playing with Will S. Harkins' stock company in Halifax and St. John.

Fred. B. Anderson has been engaged as Daniel Sully's business manager for next season.

Harris, Britton and Dean advertise a new scale for Harris' Academy, Baltimore. Their prices for next season will be 25, 50, 75, $1 and $1.50.

The Academy of Music at Raleigh, N. C., has just been completed. It is unquestionably the most attractive theatre in the State. It is fitted with the latest style of opera chairs, has excellent steam heating, and is lighted both by gas and by electricity throughout. It has a seating capacity of 1,200. The dressing-rooms are conveniently large and nicely furnished. The Academy is within one square of the two leading hotels, and but two squares from the Union Depot. Raleigh is on the through fast line South, and has a population of 17,000. G. E. Leach will manage the house, and he is now prepared to book first-class attractions for the coming season.

Frank Holland may be engaged for leading juvenile parts for next season. His address is Phœnix, R. I.

The Opera House, formerly Central Theatre, is the only place of amusement in Honesdale, Pa. Manager W. J. Silverstone is booking for next season. The house will open on Aug. 18.

Mrs. Ella Wren, who is exceptionally clever in old women and comedy parts, is disengaged for next season.

John Archer, sole owner of that successful comedy, Uncle Daniel; or, A Messenger from Jarvis Section, will sell the play outright or let it on royalty. He may be addressed at 785 Broadway.

Manager Theodore Moss, of the Star Theatre, is desirous to secure a strong attraction for his house during the month of August.

C. G. Gilmane, who can be addressed care of this office, will take any professional of good standing to a first-class Summer resort free of all expenses in return for his services in farces and comedies three times a week.

George H. Walker and Company, lithographers, of Boston, have secured S. R. Jacobi, the Parisian artist. Albert Patterson is their New York representative, with offices at 47 West Twenty-eighth Street.

The Marvin Opera House at Findlay, O., is a model house in every respect. The American Theatrical Exchange is Manager H. C. Marvin's New York representative.

Thomas R. Perry, well-known and everywhere popular, is a very busy man these days in looking after the interests of Messrs. Primrose and West, and their gigantic minstrel company for next season, the like of which, Mr. Perry says, has never before been seen. In addition he is booking several other attractions for next season. His office, at 18 East Twenty-second Street, is a bee hive of industry.

THE
GILLIN
SHOW PRINT CO.
132-134-136 WEST FOURTEENTH STREET,
Opposite 14th Street Theatre.
LITHOGRAPHING, ENGRAVING, TYPE WORK.
New Ideas. New Type.
SPECIAL. A large line of stock stands and stock lithos always on hand.
GILLIN, Manager.

STAR THEATRE,
13TH AND BROADWAY, NEW YORK.
Good Attraction Wanted
MONTH OF
AUGUST.
Addr THEODORE MOSS,
Star Theatre, New York.

GRAND OPERA HOUSE,
BEARDSTOWN, ILL.
Now being remodeled into a modern opera house 44 feet between fly gallery; 52 from stage to rigging floor. Scenery by NOXON AND TOOMEY St. Louis. Ready first week in September. Now booking attractions for season 1893-94.
Address
JAMES HARRIS,
W. H. DEPPE, Managers

ED. J. CONNELLY
AT LIBERTY.
Late General Stanhope in Incog.
"The most interesting member of it is Mr. Ed. J. Connelly, who plays the part of General Stanhope delightfully. Mr Connelly is a young man, but a character actor of great ability and genteel methods. He is artistic, intelligent, inventive, and has a rare appreciation of humor."—*Elwyn A. Barron, in Chicago Inter Ocean.*
"We have been acquainted with this actor's wonderful cleverness for many seasons, and have predicted again and again that he would one day be known as one of the best character delineators upon the stage."—*Montgomery Phister, in Cincinnati Commercial Gazette.*

SUMMER VACATION FREE.
To my friends or any professional of good standing, idle during July, I will take to the "Queen of Resorts," with all expenses paid (including first-class board), in return for the ir services three times weekly in farces and comedies. Address
C. G. GILMANE, this office.

OWING to other arrangements I will sell, or rent, the well-known comedy-drama, "Uncle Dan'l, A Messenger from Jarvis Section." Printing all new. Address John Archer, Sole Proprietor, 785 Broadway, New York.

ELLIS, BRADY AND GARWOOD'S
ROMANTIC PLAY.

BY A. CRAWFORD GARWOOD.
SIDNEY R. ELLIS, Manager,
47 W. 24th St., corner Broadway.

Wanted!
Comedians, Vocalists, Humorous Sketch Artists,
Etc., to make records for the
Edison Phonograph.
Good terms made with first-class artists.
THE NORTH AMERICAN PHONOGRAPH CO.,
259 East 59th St. (take Elevator.)

The Giddy Gusher Papers
By MARY H. FISKE.
"She wrote lines that leaped with laughter, and words that were wet with tears."—ROBERT G. INGERSOLL.
Red cloth binding, gilt lettered; octavo, 238 pp.
By mail, post paid, 85 cents.
THE DRAMATIC MIRROR
115 Broadway, New York.

SHAPELY FORM.
The whole or any part of the figure reduced or increased at will without severe work by physician of experience.
Blemishes removed.
Address DOCTOR,
405 Penn Mutual Building, Philadelphia.

HARRIS' ACADEMY,
BALTIMORE, MD.
Prices for 1892-1893—25, 50, 75, $1.00 and $1.50.
For OPEN TIME, address
HARRIS, BRITTON & DEAN, Baltimore.

OPERA HOUSE,
RED WING, MINN.
Correspondence solicited.
C. KELLOG is no longer manager.
Address GEORGE WILLIAMS, Proprietor.

TO LET ON ROYALTY.
GUILTY WITHOUT CRIME
Pictorial Printing in Abundance.
DORÉ DAVIDSON,
American Theatrical Exchange, 1180 Broadway.

"FOR SALE OR LEASE ON LONG TIME."
Theatre, ground floor, live Western town of 10,000. Railway centre. Seating capacity, 1,000. For sale or lease on yearly payments without interest. To the right party a great bargain. For particulars address, G. F. K., THE MIRROR.

GEO. H. WALKER AND CO. announce that they are prepared to furnish high-class theatrical work in all its branches. We have a fully equipped lithographic plant, and employ none but the best artists. Having secured the services of S. M. JACOBI, the celebrated PARISIAN ARTIST, we can produce the highest type of the NEW IMPRESSIONIST SCHOOL OF DESIGNING AND PRINTING. Please call or write before placing your contracts.
ALBERT PATTERSON,
Manager New York office,
47 West 28th Street.
GEO. H. WALKER & CO.,
Boston and New York.

REPRODUCTION OF THE OLD FAVORITE.
Sims and Pettitt's Powerful Melodrama.
THE LIGHTS O' LONDON.
With a new, complete and magnificent scenic equipment, and a powerful company, including
FRAZER COULTER and GRACE THORNE.
Elaborate and attractive printing.
Address FRANK G. COTTER, American Theatrical Exchange, 1180 Broadway.

THE WOMAN'S PAGE.

"We Shall Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

Discontent.

I met a maid in the garden,
Her face was fair and sweet,
I envied every blade of grass
That bent beneath her feet.

The roses nodded as they slept,
For it was growing late,
The sun with keys of molten gold
Had locked the Western gate.

We were alone, and she was fair;
Of good resolves bereft,
I tried to steal a kiss. The maid
Would not permit the theft.

We men are strange; her rosy lips
Lost charm. I won't conceal
The reason: 'twas because she *gave*
What I preferred to *steal*.

HELEN.

A Sermon on Veiling.

For really, dear sisters, some of you need a sermon on this all-important subject.

A veil, a mere, flimsy bit of gauze can make or mar a woman, so far as appearance goes.

It is frequently an index to the character. When I see an elderly female, whose features are hidden behind a thick green veil, I know that she is of a sour and vinegary disposition, shunning the sunlight and gladness of the world as does the grewsome bat. Or else she is afflicted with sore eyes or erysipelas.

When I see a young woman masking her pretty face with a heavy brown veil I know that she is vain, and that she hides her light behind a bushel in the daytime, that it may shine in unfreckled splendor by night.

The girl whose veil is carefully arranged in front, but floats wildly in the air, at the back of her head, spends some time at her mirror but not enough. She is careless, and her gloves are apt to be ripped at the finger ends; if an unkind breeze blows her dainty skirts aside, one catches a glimpse of boots bereft of buttons.

The girl whose veil is tied above her bonnet strings in a rampant, butterfly bow, is frivolous if she is nothing worse. There is a species of deviltry in this mode of fastening a veil, and while it is conspicuous, it lacks the pardoning grace of style. The girl that evinces a fondness for tying her veil in this way is the girl that goes to Coney Island on Sunday with her "best feller" to have her "tintype took" and drink beer.

Thick veils are only suitable in windy and stormy weather, or for use when traveling or boating; they are out of place in the city on pleasant days, and give rise to the impression that their wearer is suffering from some kind of skin disease.

Bordered veils are becoming only when the border comes below the chin; if it is placed any higher it ruins the contour of the face.

White veils, sparingly figured with tiny flowers, also of white, are pretty and fashionable. They are intended to be worn with white sailors, or in fact with any kind of a white hat. A white veil on a black hat is vulgar, conspicuous and hideous. A black veil on a white hat may be piquante and stylish, but the combination needs an artist's touch to arrange it properly.

Novelties in veiling are rarely desirable. I saw a girl on Broadway the other day and at first sight, fancied she was suffering from nose bleed; a second glance convinced me that she had just escaped from a hand-to-hand encounter with some sharp-nailed enemy. As she drew near, I was quite relieved to find that the gory aspect of her otherwise pretty face was due to the veil she wore. It was of very fine scarlet net, with large red flowers here and there. Similar veils are seen in the shops, the only difference being that the color is purple. I wish I could say that they are only seen in the shops but alas! they seem to have met with popular favor.

If women could but know the effect of lavender or violet gauze when drawn tightly or loosely over a human face, they would eschew these purple abominations forever.

In the French department of the Fine Arts Building in Chicago there is an enormous picture called "Flotsam and Jetsam." It represents a sea coast. On the shore lies the nude corpse of a young and beautiful woman. The wave that has cast her upon the beach is seen receding oceanward. The peculiarity of the painting is in the color of the woman's body, which is of a pale but pronounced lavender. Impressionism is one's first idea, but as a matter of fact the picture is highly realistic for the bodies of drowned persons become lavender in hue after a day or two in the water.

Dear girls, don't wear purple veils! It's too suggestive of the morgue.

Colored veils are never refined, always excepting grey and brown.

Veils with holes in them denote a variety of things. If there are a great many holes it denotes poverty on the part of the wearer; if the hole is directly over the nose it means that the wearer is regardless of personal appearance to the verge of untidiness. A hole over the mouth is suspicious, to say the least. It looks as though somebody had been in too much of a hurry and had tasted the sweetness of cherry-red lips through the vain protection of black gauze. If that's the case and you've only one veil and the ghost don't walk, turn the traitorous lace upside down and let the hole adorn your fluffy bang. For the worst of sins, as everyone knows, is the sin of being found out.

A coarse mesh veil makes the wearer look coarse, yet a veil having too fine a mesh is becoming to none but the most exquisitely fair complexions.

A dotted veil is a joy for ever if well chosen, otherwise it can make a Venus hideous.

Large, sprawling dots, at wide intervals, impress observers with the idea that their wearer is of a literary turn of mind, and that her pen spattered the ink far and wide just before she came out. One is tempted to tell her that lemon juice will remove blots.

Veils with a thousand dots to the yard give the idea that a new kind of small-pox has broken out.

Veiling that is universally becoming is neither coarse nor fine in mesh, but strikes a happy medium between the two extremes. The silken threads of the mesh cross each other at right angles; wherever they meet there is a tiny knot, not necessarily a dot. There may be chenille dots in moderation, but this kind of veiling is quite as pretty without them. If dots suit your particular style of beauty, remember that from two hundred-and-fifty to three hundred dots to a yard is a good average.

Don't buy cheap black veiling. If you do your face will bear the smutty imprint of each thread and dot after a few hours' wear in warm weather.

Some of the cheap veiling sold is made with the help of paste, and this melts on hot days, leaving a rag of gauze on one cheek, a shred or two on the nose, and a few faithful dots adhering to your brow or chin.

You remember the old, old story of the girl that wore a gown made of this mucilaginous tulle, to a ball. At first she was the observed of all observers, because of the dainty and ethereal beauty of her attire, but after an hour or two she was quite as conspicuous from another cause, and she was taken home enveloped in a shawl, many tears, a silken underskirt, and a lace corset cover. Poor child! The warmth of the ball room had dissolved her pretty gown into a thing of sticky shreds and patches.

Lastly, in buying a veil, choose the hour that the shop opens, for your purpose. How many times have you exhausted strength and patience in a vain endeavor to attract a saleswoman's attention at the veil counter? Women stand for hours at these particular counters only to find after weary waiting that the especial veiling they desire is not "in stock."

Go early and avoid the rush, for a rush there always is, after ten o'clock in the morning. A veilless woman is a *vara avis* and there are so many women in the city and they need so many veils, the counter, at which these useful articles are kept, is always thronged.

Make up your mind before you go just what you want; don't ask for samples of imported veiling; be patient with the saleswomen, and don't, please don't, buy "novelty veiling" like Joseph's coat, "of many colors."

Here endeth the first lesson.

An Actress's Views on Acting.

It is probable that the following extract, from a letter sent by Marie Hubert Frohman to a friend, will prove highly interesting to the profession:

"Miss ——'s interview is very well written, interesting and in a nice, lady-like tone. I think Duse's acting will have the effect upon many actresses which it has evidently had upon her. They will all try to be quiet, realistic, unconventional and untheatrical in their work, but they will only succeed in being undramatic, colorless and uninteresting. Being natural, simply, will not suffice, they must be dramatic to thrill an audience; in short, possess the magnetism of genius to successfully attempt to conquer an audience by the simply realistic work.

"We want real people on the stage, but we want interesting real people. One may show no emotion, yet be perfectly natural, for most people in real life show no emotion, but these individuals are not interesting or thrilling. There are others who, quite as naturally, do show what they feel; these are dramatic natures and it is such natures that I think should be depicted upon the stage, in emotional work, at least.

"A nonentity is uninteresting on or off the stage although absolutely natural. It is here that the majority of Duse's imitators will come to grief while striving to follow her *natural* method, they will simply make wooden dummies of their characters—a temptingly easy style of acting or *not acting*."

At the Fountain.

It was that gentle, ceaseless, "plash, plash, plash" of the water drops that maddened me. The crash of a storm, the rush of a torrent, the roar of a cataract, would have been welcome music. It would have represented a tangible force with which I might grapple. But these plashing, tinkling drops, falling one by one into the marble basin—they were too weak, too slight, to battle with. Yet behind them were the miles of aqueduct, the huge reservoir, the lakes, the rivers—a resistless force impelling them.

Did not the most fearful torment of the Inquisition consist in letting water fall gently, drop by drop, upon the forehead of the victim?

So there I lay where moonbeams interlaced the ilex-shadows, with every tortured nerve throbbing, and every breath burdened with a curse, until his footfall sounded on the gravelled walk.

An hour before I had given up hope of meeting her. Her tryst was broken. And I knew that she had not come because she was false to me, because she had another lover. Then to see him there, where she had vowed to meet me! Him, fresh from her faithless presence; trolling beneath his breath the refrain of her favorite song; wearing upon his coat the very camelia bloom that had nestled upon her bosom!

Even this I could have endured in calmness, and I could have restrained my wrath for a more fitting season, had I not heard that ceaseless drip, drip, drip, of the mocking fountain.

He walked leisurely, carelessly, with the arrogant ease of satisfied desire. And the leaves above me whispered: "Let me pass!"

He had known the happiest hour his life had ever held; and its enchantment still possessed him. Nor could the future ever bring him greater joy. And I remembered the old proverb: "When the fruit is ripe, it falls!"

Plash! plash! plash! A red-hot lightning bolt could not have stricken my heart so sorely! Plash! plash! plash! Each tinkling drop fell with the impact of a falling world! For a moment he paused in the shadow. Then the moonbeams shone full upon his face, with its complacent smile; and I knew he was thinking of her.

And the fountain still kept on its maddening drip! drip! drip! plash! plash! plash! The crystal drops flashed in the moonlight as they fell; flashed in the moonlight that had looked upon her—and him—and—their kisses!

I could have endured her falsehood, and his happiness, and my misery. These were things the heart could suffer, and be strong. But those falling water-drops, plashing so gently, tinkling so musically, in the brimming marble basin! I—ah—

And then a soft sobbing and a gurgling mingled with the music of the falling water-drops—the gushing of a hot and crimson stream! And I felt that the fountain's gentle flow had worn the brand of Cain upon my brow! But plash! plash! plash! the tinkling drops still fell, made mournful, mocking, maddening music in the brimming marble basin!

FABIAN GRAY.

Why?

Why will women persist in dyeing their hair a sickly yellow when Nature has blessed them with luxuriant tresses of raven hue or blonde cindré?

Black eyes and golden curls make an effective contrast on the stage, but not on the street. A wig will produce the desired effect, and it is much cleaner and prettier than dyed hair.

Invisible dye does not exist. There are a few preparations which bleach the hair a fairly good yellow, but there's a tendency toward darkness near the scalp, which betrays one's artificiality. Besides, if you were born with dark hair, you were given a complexion to match it, and when you dye your dusky locks you will find that they make your olive skin look sallow.

As far as economy is concerned, it is quite as cheap to buy a good wig as a harmless hair dye. The wig may cost more in the beginning but it will last a long time; the hair dye is expensive and needs constant renewal.

Wear your yellow halo on the stage, if you must; but off the boards, try to content yourself with the natural crown of beauty that's all your own yet never cost you a cent save for shampooing.

Duse and Her Imitators.

In another column of this department will be found some remarks by Marie Hubert-Frohman, relative to the effect Duse's visit to America will have upon our actresses.

Mrs. Frohman seems to fear that the inevitable imitations of the great Italian will prove unsatisfactory, and even harmful in their ultimate result.

There is much truth in what she says, but the fact remains that the incentive to ambitious effort afforded by study of Duse's methods cannot fail to benefit disciples of dramatic art.

True, the fire of genius may be lacking in many of her imitators, but that is an additional reason for their close attention to the work of the famous tragedienne, who has been more blessed by nature than have they. Equally certain is it that many will overreach themselves in the effort at self-improvement, but out of the number that fail there will be some few that will achieve success, and they will more than atone for the toilers that fall by the way.

In literature he that would become famous must study the great writers that have preceded him. Because he realizes that he can never reach the height on which the great and only Shakespeare stands should he grovel forever at the foot of the hill and never attempt to rise? The man that succeeds in literature is the ambitious man, but ambition alone is not enough. Work is necessary, and work does not merely mean incessant writing, but involves patient study, critical examination, and thorough understanding of the language-masters, in whose footsteps he would follow.

For every glorious cause that gives the world new heroes to worship, how many unknown soldiers die?

Perhaps they fall before they have sent a single shot into the ranks of the enemy. Should we, therefore, reduce our armies in time of war, to the few men we esteem capable of leadership? Who can tell, before the battle, where heroism will develop? Were not many of the bravest deeds in the world's history due to the inspiration of some great man's example? Because we feel our deficiency in valor, should we stay at home like cowards and leave the defense of our country to the minority whose known capacity for heroism has lifted them above the rank and file of ordinary humanity?

Why do thousands of art students annually swell the population of Rome, sacrificing family, friends, and home to the study of the old masters? Out of the thousands how many win the laurel wreath? Because all may not succeed should no one try?

Every failure in any branch of art adds to the value of success. A thing that is easily done is rarely a thing worth doing. A picture that is hastily, carelessly painted by an uneducated amateur is not worthy to be called a picture, it is merely the embryonic product of an ill-regulated brush. Sheridan has said that "easy writing's curst hard reading."

What is true of art and literature bears with equal force upon the drama. To be a Duse or a Bernhardt is granted to but few. Is that a reason for the suppression of lofty ambition and earnest effort in the many?

Latent inspiration is a blessing as rare as it is desirable. The average man or woman finds an incentive to self-elevation in observing the success of others; to attain similar success, what is more natural than the attempt to follow in the path, to adopt the ways and means that have led one's model to the goal?

For anything that tends to raise us above the level of the commonplace, we cannot be too grateful. A great actress should inspire her professional sisters as powerfully as the sight of a famous painting inspires the struggling artist or as the reading of a famous poem awakes to life the dormant fire of some young poet's heart.

An actress who studies Duse's methods with a view to the improvement of her own rendition of character can hardly fail to secure, at least, a modicum of success in the work she has undertaken.

If she lacks the ability to distinguish between simplicity and stupidity, if in her desire to be natural she becomes commonplace, if in her desire to avoid over-acting she under-acts, the fault lies with herself and would have manifested itself under any circumstances. She might not err in the same way that she does after studying Duse, she might not make the mistake of suppressing life and power in her interpretation of an emotional role, but her errors and mistakes would be fully as noticeable though the tendency of their development should be toward other directions.

An actress whose attempted imitation of Duse results in her rendering the roles entrusted her, as lifeless as a "wooden dummy," is an actress whose roles would never be properly rendered even had she never heard of Duse.

To seek inspiration in the acting of a really great tragedienne will assuredly benefit any professional woman of even moderate ability. The woman that is harmed by such inspiration, the feminine Icarius of the drama, is a woman that the stage can spare.

HELEN HERRICK.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Allen, Joseph
Appleton, Geo. J.
Adams, W. B.
Anderson, W. C.
Alexander, S. B.
Adams, J. B.
Breyer, Mary
Buckner, J. M.
Bertram and Willard
Buckle, Edward
Bond, J. Scott
Beaudray, Cora
Butler, Mrs. C. W.
Browne, Earl
Blakmore, H. D.
Bindley, Florence
Boardman, Victory
Butler, Alice
Brooks, Sam
Brasche, Karl
Bonner, Marjorie
Bates, Wilbur M.
Berthold, Baron
Barton, Henry C.
Bowers, G. S.
Bel, Digby
Bernod, Judith
Barnard, Frank H.
Bowman, Fanny
Chapman, Edythe
Cantley, Lawrence
Crowell, Josepha
Clifton, Marion P.
Clifford, Orson
Chilton, Lily
Clemens, Clay
Campbell, Geneva
Conyers, Joseph P.
Campbell, Charles
Clare, Charles
Canning, Effie
Castle, James W.
Coghlan, Rose
Collins, Thomas
Chase, Hattie B.
Carlyle, Francis
Cotton, A. F.
Caters, Louise
Carlotta
Da, Miss J. Flows
De Shield, Howard
Douglas, Byron
Douglas, Norman
Devereaux, Marg't
Dodson, Benj. F.
Daly, Lucy
Deacon, Viola
Dringer, Walter
Evans, Charles
Elliot, Arthur
Evans, Evelyn
Edwards, Emelie
Earl, Graham
Fulford, Robert
Fiske, Charles
Frost, Thomas
Fort, James
Forest, John
Farrance, Lulu
Ferry, Edwin
Fleming, Mr.
Granger, Maud
Gilman, Carolata
Graham, Fred. C.
Graves, Gennie
Grosmer, J. R.
Giroux, Bert
Harvey, Clarence
Hemstrom, Mary W.
Hadley, Julian
Haswell, Carl A.
Hanford, Edwin
Hichbett, Juna
Henderson, W. F.
Hayden, Wm. R.
Holland, Joseph
Harmon, Salon
Hughes, James S.
Hacker, F. M.
Hoey, ——
Haines, Nat
Harrison Duncan B.
Hazleton, Joseph
Irving, Philip M.
James, G. P.
Janousek, Fanny
Johnson, George J.
Johnson, Carrol
Johnson, Alice
Jones, ——
Johnson, D.
Jessell, Jos. A.
Knowles, Marie
Kelly, F. M.
Kirkland, Hardie
Kent, Charles
Knowles, Mabel
Langdon, Harry
Lewis, Jeffreys
Lytton, Emily
Lansing, Nina
Lawrence, W. N.
Lamont, Carre
Lynch, Martin A.
Le Ise, Irene
Murphy, J.
McIntyre, Fannie
Moriarty, Marcus
Mgr. Such Golden
Mgr. Rose Coghlan
Melbourne, Clifford
Murray, Edgar
Mayo, Mrs. Edwin
McDonough, Mr.
McFadden, S. E.
Mestayer, W. A.
Mellan, Lida
Melbourne, Lillian
Murphy, Jos. B.
McCormick, J. B.
McEwen, W. W.
Moore, ——
Mgr. Ross Jolliffe Co.
Moore, Allen T.
Murphy, M. J.
Mitchell and Bickham
Mardell, A.
Mealey, Joseph
Martens, Carl
McHenry, Nellie
Myers, F. J.
Mason, Jack
Mantell, Marion
Morse, R. W.
Neilson, Francis
Nanfor, Frank A.
Nicolin, Guy
Newell, Willard
Newell Brothers
Parker, F. J.
Polk, J. B.
Phelps, Lon.
Price, Sydney
Pierson, Henry
Pixley, Annie
Fraser, Sydney T.
Pratt, Walter
Parks, William
Page, Nellie
Russell, Dr. D.
Rice, Charles E.
Rice, John C.
Howard, Edward
Ripley, Geo. W.
Royston, W.
Rowley, J. H.
Reed, H. E.
Rankin, Phyllis
Reed, Roland
Reifferth, Jennie
Rush, Isadore
Rigl, Emily
Riddell, Frank
Reeves, H. M.
Saber, Edward R.
Shaw, Alice J.
Sisson, Osca, P.
Semons, C. F.
Singleton, Kate
Scot, Rob.
Symns, W. C.
Shepard Bros.
Sherwood, Grace
Sisson, Wesley
Savini, Alexander
Schwartz, Fred
Staley, John F.
Sayers, Henry J.
Staley, Geo. C.
Seagrove, M. B.
Stuffer, Josie
Torrence, David
Tressler, Myrtle
Thorne, May
Temperton, John
Thropp, Clara
Thorpe, Courtenay
Varney, C. W.
Vanshire, John T.
Worde, Fred
Whiteside, Walker
Williams, Irving
Walcott, Fuller
Westfield, A. W.
Wakefield, T. H.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Auditorium — America
Alhambra — Corinne
Academy of Music — Arcadia
Casino — Hanlon's Minstrels
Chicago Opera House — Abrahams
Clark Street — Dan McCarthy
Columbia — Lillian Russell Opera Co.
Grand Opera House — Al Smith Russell
Haymarket — James J. Corbett
Havlin's — The Tornado
Hooley's — F. S. Willard
Ispeella — Caleb Brewster
McVicker's — Black Rock
Schiller — The Girl I Left Behind Me
Windsor — Mme. Janauschek

PHILADELPHIA.

Grand — Hinrichs Grand Opera

BOSTON.

Boston — Bartholomew's Equines
Boston Square — Baker Opera Co.
Park — The Golden Wedding

WASHINGTON.

Aldrich's — Dickson Comic Opera
National — Shaw's Comedy Co.

BALTIMORE.

Howard Auditorium — Auditorium Opera Co

ST. LOUIS.

Schnaider's Garden — Reed Opera Co
Uhrig's Cave — Spencer Opera Co.

ST. PAUL.

Grand — Jacob Litt's Stock
Metropolitan — Wilbur Opera Co.

MINNEAPOLIS.

Bijou Opera House — Jacob Litt's Stock

SAN FRANCISCO.

Stockwell's — Maine and Georgia

MILWAUKEE.

Davidson — Marie Wainwright

DATES AHEAD.

Received too late for classification.

BARTHOLOMEW'S EQUINES (W. J. Maxwell, mgr.): Boston, Mass., June 19 28.

NEWTON BEERS (Walter B. Holmes, mgr.): Perth, Ont., June 23, Smith's Falls 24, Morrisburg 26, Cornwall 27, Richmond 28, Quebec, P. Q., 29-July 1.

SCHUBERT SYMPHONY CLUB: Adrian, Minn., June 23, Luverne 23, Pipestone 24, Pandreau, S. D., 26, Madison 27, Howard 28, Wenonecket 29, Huron 30, De Smith July 1, Brookings 3, Watertown 4.

"A WORD TO THE WISE IS SUFFICIENT."

EDWARD J. HASSAN'S

GRAND SCENIC MELODRAMA.

SLAVES OF A CITY

BY EDWARD HOLST.

Season Opens July 31, and Will Continue Forty Weeks.

SLAVES OF A CITY. It is one of the strongest plays written in years. It will have everything that money, brains, energy and experience can furnish.

SLAVES OF A CITY. It is an exciting, sensational, picturesque play of the metropolis. It will make glad the hearts of managers who have looked it.

Managers learn something of this attraction and address

EDWARD J. HASSAN, Manager. FRANK L. YERANCE, Business Manager.

AMERICAN THEATRICAL EXCHANGE, 1180 Broadway, New York.

WHY PLAYS FAIL.

WEBSPORT, N. Y., June 16, 1893.

To the Editor of the Dramatic Mirror:

SIR.—The ocean of dramatic literature has a barren, rocky, lee shore, where the winds and waves are ever at war, and the shingle is piled high with the wreckage of unsuccessful plays.

Scarcely one of a thousand plays written ever gets before the footlights, and of that number ninety-nine per cent. either fail utterly or win but a success of esteem. If any reader doubts this statement, let him compile a list of plays produced in New York during the past thirty years and then check off the number that are living to-day. I wager the result will surprise him.

Some of these dead and forgotten plays were good; many more were bad. Some of them "died a bornin'," while others ran a season or more, drawing big houses, and then disappeared forever.

In the hurly-burly slap-dash scramble of our own modern times, when men wear themselves out in their greed for gain, it is, perhaps, impossible to expect that writers will attempt to scale Parnassus. They observe the success of the "Jumbo" drama, of the Stuffed Dog and Tin Cat horrors, of the wild and woolly "border" nightmares and the lurid "war" atrocities; they see the dollars roll in on the authors of this slush, and they hasten to emulate them. I myself have been forced to write and perform similar rot now and then, while inwardly cursing the butcher, baker and candle-stick maker who forced me to do it.

Nearly all writers, from the greatest to the least, have been compelled to write under stress at times. The bloody savages of the sixteenth century delighted in scenes of riot, lust and torture; and the writer pleased them best who could dish up the most disgusting horrors. Thus the tanciful Nash, the witty Greene, Marlowe the audacious and Webster the sombre, all wrote plays too horrible even for the closet. And if we moderns cannot read them, how much less could we sit through an evening of such blood curdling scenes! Shakespeare's genius enabled him to outlive the success of Titus Andronicus—which was exceedingly popular—else we should have had none of the grand men and noble women whom he created for future generations to admire. One of Massinger's plays still holds the boards, but Decker, Heywood, Ford, brilliant men all of them, are practically unknown.

A play may succeed one season, and fall flat the next. How many of the present generation ever seen or even heard of Howard's Saratoga—one of the merriest farces ever written? Yet, twenty-three years ago it kept the town in a roar. How many recall Grover's melodramatic, farcical hodge-podge of Our Boarding House? Yet it was the talk of the town in the seventies, and the acting rights, if I remember rightly, brought something like twenty thousand dollars.

One of the questions often asked by puzzled students of the drama is: "Why do good plays frequently fail, and poor plays as often succeed?"

Success and failure are merely relative terms so far as intrinsic merit goes. A bilious and passionate friend of mine says that it's all in the manager. He shows how McGeachy made Old Jed Prouty a winner, despite the early damning of the press; how The Danites fell dead in New York, but was kept going with a papered house, and, backed by its New York run, corned a fortune in the provinces; how even Shenandoah was a "frost" in Boston, and would probably have died young and early, had it not been dry-docked and afterwards, through a combination of brains and money, was boomed with success.

Now, I confess to an abiding faith in the McGeachys and Frohmans of the profession. Still, a play must have a *motif* for these talented gentlemen to work on. It must have a strong plot or characters, original wit or strong scenic effects—no matter what, so long as there is something to howl about.

But all this has nothing to do with the main question. Plays fail, I believe, chiefly because their writers lack the dramatic instinct. In this I differ with Mr. Howard, who looks upon play-building wholly as an art, and would put experience above inspiration. It was not experience that produced London Assurance or The School for Scandal. Of course, we common, everyday play-builders, who have never been touched with the divine afflatus, must grub along as best we may and learn by hard knocks how to hammer out our work. At the same time we must remember this: No amount of teaching or experience will make an artist of a man having no conception of form or color—or a musician of him who has no idea of time or tune. But if a man has the real dramatic fire, so that he can get out of his own personality—seeing and feeling what others see and feel—then experience is, indeed, a splendid teacher.

A play often fails because a wrong theme is selected. Love is the sure foundation of most plays, and it is a theme that never grows old. The other passions, hate, revenge, ambition, greed, etc., are selected now and then, but at a risk. Here is a case in point—and I speak of my own work simply because the plays in question are published, and are, therefore, comparable. I took jealousy as a theme on which I constructed the play of Rio Grande. Rightly or wrongly, I consider that this is one of my best plays. Yet, from the nature of the plot I was obliged to kill the heroine in the last act—and that killed the play, robbing it of that "happy ending" so necessary nowadays. About the same time I wrote The Spy of Gettysburg, a slap-bang war play—carving it out to meet an emergency in less than a week, and holding it so lightly that I hesitated for some time over putting my name to it. To my surprise that play was a winner from the start, and has been pirated by nearly all the fly-by-nighters. In the latter play love and patriotism were the themes, and they won.

Literary excellence often kills a play. If a drama is written "over their heads," people resent it. It won't do to imagine that ignorance is confined to the gallery. There are more noodles below than aloft—far more brains among the b'hoys in the gallery than among the dudes in the boxes; while in judging human nature, in reasoning from cause to effect, there is simply no comparison between them. Fine writing, then, is sure to kill a play, and aspiring dramatists should studiously avoid it.

Once in a while a play fails because a writer knows too much!

A paradox?

Not at all. Aside from his occasional prolixity, and never-ending verbiage, there are few analytical critics who equal A. C. Wheeler. He can tear a play to pieces, slit it into ribbons, damn it with faint praise and stamp it into the ground with the choicest Lindley Murray English. He can tell how it should be cut, trimmed and hammered into shape. He can point out the difference between tweedle-dum and tweedle-dee with an unerring hand—but, alas! he cannot write an actable play. His Twins was worse than his Jack Royal and Jack Royal was *almost* as bad as George Fawcett Rowe's Fifth Avenue, which was neither fish, flesh, fowl, nor good red herring.

Again—and here I agree with Mr. Howard—many plays fail through lack of technical knowledge. Writers forget that the proscenium arch is the frame of a living picture, and that every action on the stage must be made accordingly. When Puff suggests that his soldiers exit kneeling, he names an easy task compared to the stage directions of some modern plays. Of course a talented stage director often puts things right; but the fledgling dramatist is apt to get things into such an everlasting tangle that not even a Belasco could straighten them out.

Finally—and frequently too, by the way—plays fail because of bad acting. If an actor does not grasp the conception of a role he will fail in it, as Burton's first essay at Captain Cuttle failed—and that, very likely, damns the play instanter. A miscast is often fatal. Clarissa Harlowe was produced at Wallack's some years ago, with Mr. Coghlan as Lovelace and Miss Coghlan as Clarissa. To the spectators the play had a suggestive reality. They saw, in effect, that Mr. Coghlan was trying to seduce his own sister, whereupon they arose in their wrath, and the play was squelched.

CHARLES TOWNSEND.

THE SPECTATORIUM BUBBLE.

William Mayer, the contractor who engaged to build the Mackaye Spectatorium in Chicago, has filed an intervening petition in the suit of Steele Mackaye against the Columbian Celebration Company. Mayer says the company owes him $120,000; that it is indebted to others for $316,000; that the promoters of the enterprise could not produce more than $50,000 in assets; that $400,000 has been spent in the construction of a building that is worthless; and he asks for resort to the liability of the stockholders on the unfair portion of their stock to discharge the indebtedness.

Matinee Girls' Disappointment.

Lucius Henderson and Edwin Royle, though "Friends," are in a fair way to quarrel. As Selena Fetter, with one on one side and one on the other, passed out through the crowd of girls that were waiting at the stage door of Hooley's Theatre after one of the matinees during the run of "Friends" in Chicago, one of the curious and excited girls was heard to exclaim to her companions—"Why, he isn't good looking at all." The modesty with which each of the young men tried to relinquish his claim upon this public recognition to the other was absolutely vehement. Miss Fetter offered to settle the dispute by deciding that the remark was meant for both of them.

FOREIGN PLAYS AND PLAYERS.

LONDON, June 7, 1893.

The Silver Shell has been withdrawn from the boards of the Avenue Theatre in order to give the opportunity of putting on several short revivals before the close of Mr. and Mrs. Kendal's engagement at this theatre. The first evening of these revivals, which was this Monday, showed that the idea was a welcome one, for the handsome auditorium of the Avenue was crowded by an élite audience, which testified its approbation by hearty applause and repeated recalls. The play chosen was that sparkling and delightful comedy of Sardou's, Les Pattes de Mouche, so familiar on the English stage by the adaptation of Palgrave Simpson, The Scrap of Paper, and certainly no selection could have been happier or better adapted to show both Mr. and Mrs. Kendal in their best and brightest comedy vein.

The revivals which Mr. Irving had announced should take place as permanent interpositions between the famous run of Becket, during June and July were inaugurated last Saturday afternoon by a performance of The Merchant of Venice, which will be repeated on those days this month, The Bells forming the bill on said evenings, whilst Wednesdays will be divided between Olivia in the afternoon and The Lyons Mail in the evening, until the last Wednesday in June, when Charles I. will be given for the matinee. Despite the facts that it was the Queen's birthday and that the weather was so thoroughly summery as to lure one from the city, the house was filled to overflowing with enthusiastic admirers of their celebrated impersonations of Shylock and Portia.

Mr. Toole has given a couple of matinees of Byron's pretty comedy drama, Uncle Dick's Darling, followed by Hatton's local sketch of Homburg. *Celui qui sans dire* that Mr. Toole played Uncle Dick will hold its own as one of the characters of his very extensive repertoire, and it is equally needless to say that he is as affectionately welcomed in this as he is in everything.

Terry's Theatre has been reopened by a company headed by Charles Charrington and Janet Achurch, but it is a pity a better programme was not chosen. The motive of the performances seems to have been to give five one-act plays by English authors in one evening, and it was certainly a novel one, and would have been a good one if the five one-act plays had been acceptable productions; but the first, Bud and Blossom, by Lady Colin Campbell, is not even worth mentioning, and the same can be said of the last, Mr. Barrie's scene taken from Vanity Fair, entitled Becky Sharp, which was simply a mutilation of some pages of Thackeray's wonderful book. The only one of the five with real merit was Foreign Politics, by Conan Doyle, a clever little trifle. Miss Achurch showed that she was capable of good work, but I would wish to see her in something else.

Next week will witness the opening of Mr. Daly's new theatre in Leicester Square, with the Taming of the Shrew, and a special address by Clement Scott spoken by Ada Rehan; the initial performance of the Comédie Française at Drury Lane, the afternoon of Mr. Grossmith at St. James's Hall, the Poor Jonathan at the Prince of Wales, and a number of extra matinees.

Duse has been hailed as a great stage genius on all sides. Her Fedora ranks higher than that of Bernhardt, and has much more light and shade. Although differing in conception, the only interpretation of the character that I would place on a par with hers, is that of Mrs. Frenkel, the most eminent Dutch actress now living, and whose wonderful powers I have often had the pleasure of eniogizing. Duse's triumph in the double bill of Cavalleria Rusticana and La Locanderia was complete. To see her first as the passionate Santuzza, a true peasant woman in dress and action, and then to see her come tripping on the stage in the trifles role of Goldoni's comedy as the dainty, frolicksome, mischievous hostess, and to watch her delicious by play, rippling over with coquetry and merriment—her very costume and make-up, with her rainbow skirt, numberless ribbons and bows, rosy cheeks, and with a couple of roses placed in her lustrous black tresses—all this was a charm to the eye and a treat to a lover of genuine unctuous and finished comedy acting. The audience burst into repeated rounds of applause and called her back again and again, the last act ending with a very avalanche of cheers and applause, though the second act is in my humble opinion, where the comedy and the character of Mirandolina offer most delightful moments.

A. J. G.

Matters Theatrical in Italy.

ROME, May 29, 1893.

Wonderful to relate, we have had a few novelties at the theatres recently. One is: Whose Fault is It? by J. Mensini. It advocates divorce. Doctor Alberto has married a neurotic girl, who, before they were married, threatened to kill herself if her parents did not allow her to marry him. In time, unfortunately, our heroine falls as madly in love with one of her husband's friends, as she was once in love with her husband. Alberto drives her from his house, and in his turn falls in love with a young, sweet creature, who lives alone with a poor old mother. Matilda, the girl, knows the Doctor's sad history, but the old mother knows nothing. Then comes in a new personage—Charles—who loves Matilda, and asks her to be his wife. She refuses, because she loves Alberto.

"Love a married man! Horrible!" exclaims the old mother, when she knows the truth—and she curses her daughter.

Matilda then promises to marry Carlo, and the mother forgives her.

But this does not suit Alberto, who curses his own marriage, and runs off in despair.

Matilda then runs into her room, opens the window, and throws herself into the Tiber.

Alberto, who has seen the jump from the street—or bridge—runs in to tell the mother, and then kills herself before her eyes.

The poor old woman faints, the curtain drops, and the public applauds.

So much for number one. Number two is called Blind, and is taken almost word for word from a celebrated case which was judged some years ago.

Here, the husband is blind, but discovers that his wife is deceiving him. He draws the lover into a trap, and compels him to confess his love and fault. Then the blind husband kills him.

When the case was tried, the husband was acquitted as deceived husbands, who kill their wives' lovers, always are in Italy.

The wife's excuse at the trial was that she wanted to be loved by some one who could see her! She gives the same excuse in the play. This same subject has been treated twice before, and in each instance has been successful.

Felix's Inheritance is another novelty, and is by Signor Illica, who has already written several successful pieces.

A poor girl, here, is loved by an honest workman—but she loves an elegant and heartless rich young fellow, who seduces and leaves her. The girl follows the usual tide in such cases, and becomes a celebrity with yellow hair.

Illica's success with this worn-out subject depends on his way of treating it. He has made a study of the women he here presents to the public in stern reality. He shows them, as they are, when alone in their rich or squalid homes—as the case may be, and he shows them when painted and putting on the merriment which they do not feel.

Felix, the poor girl's father, becomes insane. Her brother lives upon her evil earnings, and a girl companion prevents the stray sheep returning to the fold, even if she would or could. Illica is our Italian Ibsen, in a mild form.

The great Novelli has secured another triumph in Shylock. He interprets the part entirely in his own way, and quite unconventionally. He acts the part as he feels it, and has made an enormous hit in it. He makes up his head with a long grey wig, slightly curled at the ends of the hair. He also wears a long grey beard.

The translation is by Mr. Sunier. In parts it is too modern, but altogether, it is a laudable work, considering the difficulties of the task.

In Verona, Traverti's Dura Lex has made a very favorable impression. Baron Nicoli's Fosca was also a success in Naples and also Santelice's Risolina. Naples brings out more novelties than any other city in Italy just now. Here is a list:

Cuccagna, by M. Seras; The Dead's Return, by Neri; The Spy, by Bruno; The Washerwoman, by Mercato; Cursed, by Natale; Naples in '99, by Leonessa; Damned by Gionda; The Glazier, by Romani; Rogues, by Doctor X, and Honor's Mart, by Pepsa.

The most successful of our young dramatic authors at the moment is Bernardini, who is employed on a railroad at twenty dollars (100 francs) a month, on which he has to keep himself, wife and eight children. Fortunately, he lives in the country, but even then he finds it a difficult problem how to light the kitchen fire every day.

Notwithstanding his privations, he finds time to study and write books on philosophy and plays. His first work was Father, in which Tina di Lorenzo made her first appearance. Vergeance came next, and has been given in all the principal towns of Italy.

Once he was asked to go to Turin for the first performance of one of his works. He had not a penny, however, at the time, and he with his wife and children were literally without bread. A friend lent him enough to pay his railway fare and to leave a few francs with his wife. The piece was a great success, but while the public applauded, Bernardini wept, thinking of his wife and children starving at home! He could not send them a telegram to tell them of his success. But two friends telegraphed to them without his knowledge.

Next day, the papers were full of the piece, praising it to the skies. But success does not always bring fortune to Italian authors, and Bernardini still works in the kitchen because he has no better room to sit in, and he can only work after his office hours.

A dramatic author, to succeed in Italy, must say he is French, German, Russian, Swede, or English. Anything but Italian, in fact.

What a good opinion these Italians have of themselves—have they not?

S. P. Q. R.

Australia.

MELBOURNE, May 21.

PRINCESS THEATRE (Williams and Musgrove, managers): The Mountebanks, after a very successful run, gave place last week to La Cigale, which is to run till 30, when the comic opera, The Vicar of Bray, is to be produced here for the first time, in connection with which Effie Clements and Joseph Tapley, both from England, are to appear for the first time. George Sallis informs me that a big success is assured for this production.

THE ALHAMBRA (Frank Clerk, manager): A good variety entertainment is given at this theatre every evening, and as a constant change every week is the rule good houses are the result. Joe Brown, the manager, informs me that they have a representative at present in New York seeking good variety people, for which there is a very good opening at present in this city.

THE GAIETY THEATRE (W. H. Speed, manager): This theatre is a rival of the Alhambra with variety business, and Mr. Speed, who came here from New York with the Hicks Sawyer Georgia Minstrels a few years ago, informs me that he is prepared to treat with American people. He has the Gaiety Theatre in Sydney and tells me that he is needing for a theatre in Brisbane, Queensland. Sam Keenan, who came from America with the Georgia Minstrels, is with the Gaiety company, and is as good as ever.

ST. GEORGE'S HALL. The Steens, the American mystifiers, are doing well here, and are causing a lot of correspondence in the papers owing to their having thrown out a challenge to the spiritualists to give them anything in their bill which they could not produce. Travers Vale is still their manager, and he tells me their next engagement will be in Adelaide, South Australia.

Maggie Moore (Mrs. J. C. Williamson) has gone to New Zealand to open at the Auckland Opera House this month.

Travers Vale, manager for the "Steens," was presented with a gold watch in Dunedin, New Zealand.

Walter Bentley, the Scotch tragedian, has secured the rights of The Silver King for Australia, excepting New Zealand and Victoria.

Jules Simonsen and Mrs. Simonsen (Maud Leamington) are leaving for America by this mail. Mr. Simonsen is a son of the veteran, Martha Simonsen, who piloted Emmerson and Wood's Alabama Minstrels through Australia. He is a tenor singer of some repute and Mrs. Simonsen is a contralto.

The Cogill Brothers are in town and are at present in Ballarat.

A. D. Tilley, advance agent for Mulanie's Comic Opera company, who I hear comes from the States, is at present in Melbourne, arranging for a season at one of the principal theatres here.

ARTHUR E. BEERE.

FOREIGN NOTES.

Sarah Bernhardt's recent visit to Athens was personally and professionally successful. The king congratulated her in person on her performance of Camille. One day, dressed in black, the actress visited the Acropolis, carrying a large basket of white flowers, with which she repaired to her husband's tomb. Crossing herself, she kneeled in prayer, resting her head on the marble, and after laying the flowers on the grave of M. Damala, she retired with her eyes filled with tears. The two brothers of her husband met her as she landed, and the populace turned out and received her.

The theatrical season closed in Paris last Wednesday with the performance of a "symbolic drama" by the poet Dujardin at the Vaudeville. The drama is called Fin Antonia, and is the conclusion of a trilogy, the first two parts of which were played in 1891 and 1892 respectively. The subject is motherhood, which is the only joy that has ever come into the life of the heroine. Disgusted with everything, believing in nothing, having found no happiness either in lover or in power, the heroine is about to commit suicide when the maternal impulse stirs her, and the piece closes with an apotheosis of motherhood. The drama is said to possess great lyric beauty, but its exaggeration repels the public. The performance was before an invited audience, and it is not the author's intention to ever have it played again.

NOTICE.--UNCLE HIRAM CO.

Harry Hardy severed his connection with the above attraction May 30, 1893. Contracts for time, for the coming season, made by him up to May 30, 1893, will hold good.

WARNING—I hold an iron-clad contract for the exclusive services of Harry Green up to May 1, 1894. After preparing a large amount of special lithographic printing for him, he is trying in an unprincipled manner to leave me in the lurch. My rights will be protected to the fullest extent of the law, and anyone engaging said Green, will be liable to injunction and damages.

Time all filled.

AARON H. WOODHULL. Proprietor, Courier Lithographing Co., Buffalo.

EDWIN BOOTH.

Notes and Anecdotes of the Great Tragedian's Life Before and Behind the Footlights.

In the superstitious minds of the ignorant, Booth's birth was accompanied by matters that presaged fortune and fame. It occurred on a night remarkable for a startling shower of meteors, and he was born with a caul.

Booth was named after two of his father's friends—Edwin Forrest and Thomas Flynn—Edwin Thomas Booth; and it is said that Forrest was piqued because Edwin did not retain "Forrest," claiming that this name had originally been bestowed.

In the "Shadows on the Wall" John H. Hewitt described Edwin Booth in youth as "a comely lad, dressed in a Spanish cloak (among the first to display that style), giving promise of the man he has turned out to be."

Susan Hyde, a spinster of the neighborhood of his early home, undertook young Booth's preliminary education. She was the genius of an old-fashioned school for boys and girls. Subsequently Edwin was placed with an old Frenchman, a West-Indian naval officer, Louis Dugas, and later went to a university, where he studied at intervals with a Mr. Kearney, who wrote all his own school books and encouraged the dramatic tastes of his pupils. It is related that upon one occasion Edwin and John S. Clarke, in the white linen trousers and black jackets then worn, recited the quarrel scene of Brutus and Cassius, while the elder Booth, who had entered the schoolroom unobserved, witnessed and enjoyed the performance.

In THE MIRROR of Feb. 14, 1885, this paragraph is found: "For the past four weeks the Fifth Avenue Theatre has been the scene of great enthusiasm nightly, and matinees have been gala days. At every performance for the last two weeks the orchestra has been sent beneath the stage. At the matinee last Saturday over two hundred ladies were obliged to stand in the aisles, and many were standing in the boxes. It was stated in the box-office that up to Tuesday night over $45,000 had been received, and that on the conclusion of the engagement, on Saturday, very little short of $50,000 will have been paid to see the leading American tragedian."

On his return to the United States from his first visit to England, Edwin Booth was a passenger on the *Great Eastern*, which then made her last voyage as a passenger vessel.

During his earlier and more miserable experiences in California Edwin Booth once found himself penniless. He was just about to enter the employment of his brother, Junius Brutus, but business was so uncertain that he had no assurance of money. With this poor prospect, and in this poor condition, he met an acquaintance of better days who opportunely remembered that Edwin had loaned him $20, and who was now eager to cancel the debt. Edwin was elated by the possession of this $20 in gold, and at once thought as to how he should best use it. He met a companion with whom, to satisfy curiosity, he entered a gambling saloon. California at that time had many such places openly conducted. Ignorant of the mysteries of *rouge-et-noir*, Edwin watched with wondering eyes the fortunes of men who put down small sums only to sweep back hundreds. He was tempted to stake his good piece and did so. It was lost. In despair he left the place, and was never afterward tempted to gamble.

Edwin Booth cast his first and the only vote of his life for Abraham Lincoln in the Autumn of 1864.

In the Summer of 1850 Edwin Booth and J. S. Clarke gave a dramatic reading at the court house in Belair, Md., at a request of a number of collegians and residents of that village. The two lads rode on horseback twenty-five miles under an August sun to procure tickets and programmes in Baltimore, there being no printing offices nearer. An old negro was sent out to post the bills, and pasted them all up so that one would have to stand on his head to read them. The rustics were greatly interested in the preparations for the show. The house was full. The audience observed the decorous regulation of the meeting house by separating at the door and seating themselves in perfect silence, the men on one side of the auditorium, and the women on the other. The performance was permitted to proceed to its conclusion without the slightest interruption either of applause or dissent. During the evening the boys sang a number of negro melodies with blackened faces, to the accompaniment of banjo and bones. The more dignified part of the entertainment, however, consisted of readings from Shakespeare's, Kotzebue's, and Otway's plays, in which the young men alternated.

As has been noted, Edwin's duty in his travels with his father was one of monitor and guardian. It was a duty requiring the patience and endurance of a woman. Edwin, an excitable, sensitive youth, was sometimes unable to bear what was required of him. It is related that stopping once at the Pemberton House in Boston, the elder Booth returned to his room so exhausted by a heavy performance that he could not rest. He insisted upon going into the streets to roam about. Edwin remonstrated in vain, offering to sing or play or read for him. Every effort lost, the boy stood up boldly in his desperation and said "You shall *not* go out!" Trembling at his own words, he was astonished at their effect. The father stared at him, and then vanished into a dark and close closet that opened from the room, locking the door on the inside. He remained in darkness and silence for a long time, no entreaty eliciting a sound. Finally the boy, who had suffered great distress of mind, fearing that his father was suffocated, was about to run for help when the elder opened the door and, walking sternly across the room, undressed himself and went to bed without speaking.

On another occasion, in Louisville, after a performance of Richard III., which he had acted splendidly, the elder Booth, on his way home, suddenly changed his mind, preferring to walk the streets alone. In vain Edwin tried to persuade him to go to the hotel and rest. The father, finding that the son would not leave him, darted off in a contrary direction and walked rapidly until he came to a long covered market, which he entered. Here he paced up and down until daylight, accompanied by the distressed and weary boy, who suddenly impulsed, turned and sought his hotel.

Early in Edwin Booth's career, during the disastrous engagement of his father at Sacramento, all three of the Booths took benefits. Otway's Venice Preserved was put up for Edwin's night, he playing Jaffier and his father Pierre. The elder Booth, before the play, seeing Edwin in the customary dress of Jaffier, which was not unlike that usual to Hamlet in its melancholy color, cut and trappings, looked at him for a long time curiously and sadly and finally remarked:

"You *look* like Hamlet. Why don't you play it?"

"Perhaps I may, some time," replied Edwin, "if I should ever have another benefit."

It is said that upon the occasion of his first appearance as Hamlet, this incident returned to Edwin Booth's mind with inspiring effect.

Young Edwin played the violin with taste and skill, having learned the instrument under Signor Picioli, and later learned the banjo, then becoming a fashionable instrument, under the instruction of a clever negro musician. Edwin accompanied the banjo by singing negro melodies to the frequent amusement of his father during their travels.

An interesting story is related of Edwin Booth's first appearance in Boston. The lad, dressed for the part, sought his father's dressing-room, where he found the elder Booth dressed for the part of Richard. The father surveyed the son critically for a moment, and then in that hard, laconic style he sometimes assumed thus questioned him.

"Who was Tressel?"

"A messenger from the field of Tewksbury."

"What was his mission?"

"To bear the news of the defeat of the King's party."

"How did he make the journey?"

"On horseback."

"Where are the spurs?"

Glancing down the son noted their absence and said he had not thought of them.

"Here, take mine."

Edwin undid his father's spurs and tied them on his boots. When his work on the stage was ended he again sought his father's dressing-room, and found him sitting seemingly in deep thought, as before.

"Have you done well?" was the question that greeted him as he entered.

"I think so," was the reply.

"Then give me my spurs," and Tressel replaced the spurs on Gloster's feet.

On their first season together, Booth and Barrett cleared the then—if not now—unprecedented sum of $600,000.

Mrs. General Lander, of Washington, was formerly Jean Davenport. When she played in California she was supported by Edwin Booth, who was then little more than a boy. He was said to be less than twenty-one. "I was very much annoyed," said Mrs. Lander recently, "and dreaded to play with him because he was so inexperienced. I was playing Camille, and felt that it was impossible to do myself justice. However, he proved bright and eager to learn, was full of keen interest in his part, and anxious to be shown the way pleasing to me. At the rehearsal he asked: 'Miss Davenport, how shall I kneel in the death scene?' I replied: 'Be sure and kneel before me, so that I can look down upon you.' The evening came. The Opera House was packed. My boy, to the astonishment of all, played with the very soul of genius in him. He fairly trembled with emotion. He forgot all my careful directions, and acted his part with the self-forgetfulness and abandon of an old actor whose intuitive knowledge is sufficient to him. I came near forgetting myself in the admiration I felt for my lover—my boy lover. The death scene came and Armand was missing. I looked hastily behind me, and there, instead of kneeling at my feet, with his head before me, he had bowed himself in anguish on the back of my low couch. There was no time to move, to speak, or change a word or a position. I simply turned so that I could look at him. His stricken attitude was pitiful. Never had I seen grief so naturally portrayed. I was carried out of myself. I stretched my arms toward his bowed head, and the house rose with applause. He lifted his face to mine, and I moaned aloud from real pity and pain."

The bodies of Edwin Booth's father mother, sisters and brothers lie in Greenmount Cemetery, Baltimore, and the plot is marked by a monument erected by him. John T. Ford, the Baltimore manager, has started a fund for the erection of a monument to Edwin Booth in that city.

One night many years ago as Edwin Booth sat calmly smoking a cigar in his dressing-room in the Walnut Street Theatre, Philadelphia, which his father had frequently occupied, he described the essential difference between himself and that great genius: "What a difference between my father and myself there is," said he, knocking the ashes from his cigar. "My father, waiting for his cue here in this dressing-room, could no more smoke this cigar than I could fly. He used to make up at the mirror there, and as he settled the hump on his shoulders he seemed to put on the character with it. From that moment he was Richard. He wished to be spoken to by nobody. If I told him anything about the house or ventured to remark about the news of the day he would glare at me like a fiend. There are many things that my father did as Richard that I cannot do. I cannot say 'Off with his head' as he said it. By striking one hand into the other, thus, he would picture to the audience the headsman, the block, and the victim so vividly that everybody shuddered. And yet when I use exactly the same gesture to illustrate the same speech it seems to mean nothing."

Edwin Booth last appeared in Washington in the Fall of 1864. After the assassination of President Lincoln he vowed that he never would again appear in that city, and he never did. An effort was made during President Arthur's administration to induce him to appear there, but it was unsuccessful. Letters asking him to appear were sent by President Arthur, members of the Cabinet, justices of the Supreme Court, Senators, and Representatives, but without avail.

Mount Auburn Cemetery, where the remains of Edwin Booth were laid, is in old Cambridge, about a mile from Harvard College and half a mile from the residence of the late poet Longfellow. Edwin Booth's brother, Junius Brutus, Charles Sumner, Vice President Henry Wilson, James Russell Lowell, and other men of fame are buried there.

Benjamin Baker ("Uncle Ben") was stage-manager of the Sacramento Theatre when Booth returned from his Australian trip in '55. Baker and Booth formed a partnership and took this house. Richard III. was the opening bill, and the young man's performance made a hit. After playing three or four weeks profitably several roving stars came along and young Booth supported them. Along others there came an escaped Mormon to whose Pauline Edwin played Claude Melnotte. At another time he acted the Ghost to the Hamlet of a stage-struck dancing master named Clapp. The panic of that year broke up the Sacramento enterprise. Soon afterward Baker came East to endeavor to secure an opening for his star. He received rebuffs in Boston and New York, but he finally made terms with John T. Ford at the Front Street Theatre, Baltimore. Booth played a profitable engagement there in the season of 1855-56, and afterward visited Richmond, Washington, Pittsburg, and Wheeling, Baker managing him. Nearly all the costumes worn by Booth were made by Baker himself. Baker did the sewing and Booth threaded the needle. "We couldn't afford to buy wardrobe," said Uncle Ben when in a reminiscent vein to a MIRROR writer, a couple of years previously to his death. "I recollect we struck Rochester once in an impecunious condition. There were lots of Germans there and I thought it would be a good scheme to put on Schiller's Robbers. Edwin had no costume for Franz, but I fixed that. I had a frock coat, so I sewed some imitation fur on the collar and skirts. Edwin had one pair of shoes and I wore boots. I lent him my boots for the part and I wore his shoes in preference to going barefoot. The posters were printed in German, announcing Herr Edwin Booth in Schiller's great play. The house was crowded, but when the audience discovered that the performance was not in German it looked like a riot. Edwin managed to pacify them, however, by his fine acting, and the little deception was generously forgiven. The elder Booth's widow gave Edwin his father's wardrobe after a while and then we had less difficulty in faking costumes."

During this tour Ada Isaacs Menken, who was leading lady at Crisp's Theatre in Memphis, became desperately enamored of Booth. Her passion was not reciprocated, however.

In Chicago Booth played his first engagement at McVicker's Theatre. One day he and Baker were invited to dinner at Edward Tilton's residence, and there he found a little child who took a great fancy to the young tragedian, who danced her on his knee. The child was Mary McVicker, who afterward became Booth's second wife.

"In Detroit," said Uncle Ben, "Edwin took a fancy to be advertised no more as 'Mr. Booth.' He told me to go to the printer and have him put plain Edwin Booth on the posters and handbills. I informed the foreman of the job room that he was to put simple Edwin Booth wherever his name occurred on the copy. Imagine our horror next when all the billboards were placarded with the cast of The Apostate, headed by 'Pescara, Simple Edwin Booth.' When I blew up the foreman about the ridiculous mistake, he said it was a printer's business 'to follow copy, even if it took him out of the window.'"

At the close of the season of '57 Booth and Baker parted. In after years the tragedian never forgot his early manager and old comrade. He never failed to spend a few hours with him when he played in New York, and on Uncle Ben's birthday and at Christmas there was always a cheque signed by Booth among his gifts. These cheques used to range from one hundred to one thousand dollars.

It is said that Edwin Booth's favorite lines were these, in the second scene of the fifth act of Hamlet: "We defy augury. There's a special providence in the fall of a sparrow. If it be now 'tis not to come; if it be not to come it will be now; if it be not now yet it will come: the readiness is all. Since no man knows aught of what he leaves, what is't to leave betimes?"

Nelson Sizer, president of the American Institute of Phrenology, had an interesting article in the Kansas City *Times* of June 14, a part of which follows:

Mr. Booth's front view pictures the classical grace of his features and the sharp lines show feminine delicacy. In his later pictures in profile, there are a massive nose and a strong chin, which give the appearance of more courage and power than the front view reveals. The front view suggests poetry and art, delicacy and refinement. The side view indicates absoluteness, power and a masterful if not overbearing sternness and determination. His temperament or constitution was somewhat lacking in the vital or sanguine element. Gentleness and strength were combined in him, and he had better control of his power than almost any other actor of his time. He never descended to the commonplace. Honest, earnest, loyal to his work, he strove to be master of all details and to give his efforts completeness. This peculiar capacity was largely to be credited to his temperament, which was of the motive-mental with much of what has been called the bilious. The cast of Mr. Booth's head shows him to have had a large brain. The circumference at the base is twenty-three inches, and the distance over the top from ear to ear is fourteen inches. He had a massive forehead. The distance from the opening of the ear to the centre of the forehead was great, hence his intellectual brain lobes were broad, high, and long. His temperament, which gave him at once power, density and intensity, enabled him to carry a heavy pressure of mental force. He had strong cautiousness and secretiveness, but the head was narrow at the sense of property, the diameter of the cast being only six inches. Firmness was large; hope and self-esteem were small. He was modest to a fault. Among his most marked qualities were veneration and spirituality, or the sense of the weird and unknown, which, together with benevolence, produced a decided fullness of the central top head and distance from the opening of the ear. Much of his power was due to the harmony of his organization. His forehead was a marvel of symmetry. Language, as shown by the fullness of the eyes, was phenomenal. He was not deeply interested in logical abstractions or intellectuality *per se*. He was an artist and was content to keep within his sphere.

IN MEMORIAM.

THE 9TH OF JUNE, 1893.

I sorrowed not, amid my high compeers
When, thy enfranchised soul broke fleshly tie,
No fuller life could crown thy honored years,
And quitting earthly scenes is not to die.
Myself unmarked, thee, laurel-crowned I viewed,
Where mourners throng'd, in nighted garb of woe
Whiles light, thro' pictured windows many hued,
Halo'd the good priest speaking sad and low.
Then selfish grief 'gan in my heart to stir,
Methought, unnoted hence, my works shall be,
Sith he, who that was their great interpreter,
Is thrall to envious Death's malignity.
"No—I prophesied my verse should live for ave,
The whiles it doth, Thy name shall live always.

THE GHOST OF SHAKESPEARE.

"Not marble nor the gilded tombs
Of princes, shall outlive my powerful rhyme."
—*Shakespeare's Sonnets.*

IRISH LOYALTY.

A Picturesque Irish Comedy-Drama.

Played last season and endorsed as a strong box-office success. Having been withdrawn by me from the parties who produced it, I am prepared to place it in proper and responsible hands. Will sell outright, or on royalty. **MARTIN MORIARTY,**

100 East 28th Street, New York.

NEW BASTABLE THEATRE

Leading SYRACUSE Playhouse.

Handsome, Modern and Convenient. Ground Floor.

FREDERIC BASTABLE, Owner. FRANK D HENNESSY, Lessee and Manager.

AMERICAN THEATRICAL EXCHANGE.

GEO. WILSON'S LENOX

For Time and Terms

ADDRESS

W. F. DICKSON, Manager,

1180 Broadway, care American Theatrical Exchange.

FINDLAY, OHIO.

RIGHT ON THE LINE.

MARVIN OPERA HOUSE.

PERFECT IN EVERY RESPECT.

W. C. MARVIN, Manager.

U. S. Representative, American Theatrical Exchange.

TYPEWRITING.

Geo. C. Burbank

STENOGRAPHER AND TYPEWRITER.

COLEMAN HOUSE

Broadway and 22th Street, New York City.

Short-hand and Type-writing of all Descriptions Promptly and Accurately Done at Reasonable Charges.

All Work Done on Remington Standard Typewriter.

ROSENFIELD

PLAYS TRANSLATED.

Plays and parts copied in two hours.

INSTRUCTION GIVEN IN STENOGRAPHY AND TYPEWRITING

49 W. 28th St., 25 W. 30th St.,
25 Pine St., 35 Broadway.

Tel. 2489 Cort.

SCENERY.

GEORGE HEINMAN

320 Fourth Avenue, New York.

HOWARD TUTTLE

Davidson Theatre, Milwaukee, Wis.

SCENIC ARTISTS.

LAFAYETTE W. SEAVEY.

SCENERY.

Productions complete in every detail: Painting, woodwork, papier mache, gas, unique facilities. LAFAYETTE W. SEAVEY. Studio: Walton Avenue, 138th Street and Madison Avenue Bridge. Interviews by appointment at American Theatrical Exchange.

LAWYERS.

MAURICE BAUMANN, Counsellor at Law.

Member of North Carolina, Rhode Island and Illinois bars. Twenty years' experience in active practice. Proprietor of and Attorney for the CHICAGO SWIFT COLLECTION BUREAU.

General law business and all kinds of collections in all States and countries. Bonds furnished when wanted. All correspondence strictly confidential. Legal opinions given and investments made when desired by correspondence, etc. All terms reasonable. References furnished. Offices: Suite C, 253 East Monroe Street, Chicago, Ill.

HILLIS, Lawyer

175 LASALLE STREET, CHICAGO.

Makes a specialty of theatrical business. Confidential. Prompt. Reasonable. References if required.

W. CUMMINGS,

Attorney and Counsellor at Law, 1180 Broadway, New York.

Theatrical collections specialty. Terms: Ten per cent of amount collected. Practice in all courts, civil criminal. Legal business promptly transacted.

Benj. W. Anderson

ATTORNEY AND COUNSELOR-AT-LAW.

Business confidential. Collections prompt. Damage cases a specialty on contingent fees. References given when required. Terms reasonable. 416 Ashland Block, corner Clark and Randolph Sts., Chicago, Ill.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAC, EDITOR.

A news magazine devoted to the interests of dramatic art, and the leading theatrical publication in Paris.

PUBLISHED BI-MONTHLY.

Subscription: 1 year, $5.50; 6 months, $2.25; single copies, 30 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR,
1472 Broadway, New York

BAILEY'S SURE HAIR GROWER

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN, N. Y.

MANAGERS' DIRECTORY.

THEATRES.

CANAL DOVER, O.

BIG 4 OPERA HOUSE

Completed Jan. 1, 1892. Ground floor, seating 1,200. Population, 5,000, with 6,000 to draw from. Electric cars pass the house.

NONE BUT FIRST-CLASS COMPANIES NEED APPLY.

No cheap or repertoire companies booked.

NOW BOOKING FOR 1893-94.

SEITER AND COX, Managers.

GRAND RAPIDS, MICH.

POWERS GRAND OPERA HOUSE

New and complete. Only first-class theatre in the city. Good available open time for first-class attractions.

WM. H. POWERS, Manager.

GREENVILLE, O.

NEW MOZART THEATRE

Third Successful Season. The largest house in the city, with the largest stage. Ground floor; lighted by artificial gas. Good scenery. Three railroads. Seven weekly newspapers, one daily paper. Stage, 30 ft. deep, 60 ft. wide. Seats 1,000, and 8,000 to draw from. Greenville is conceded to be the best show town in Western Ohio. Open time from Aug. 21, 1893, for coming season. Now booking good attractions for season 1893-94. Address

BECKERMAN BROS., Mgrs.,
Mozart Theatre

BONESDALE, PA.

THE OPERA HOUSE

(Formerly Central Theatre)

TO THE PROFESSION—Only house in the city. Season opens Aug. 28. Now booking for 1893-1894.

WM. J. SILVERSTONE, Manager.

ITHACA, N. Y.

THE LYCEUM.

New and only ground floor Opera House in the City.

OPEN OCTOBER NEXT.

Seating Capacity, 1,250. Stage, 48x63.

14 Commodious Dressing-Rooms.

Steam heat, Gas and Electric Lights. Playing two attractions weekly. Now booking Standard Companies only, for Season 1893-94.

New York Representatives, CHAS. FROHMAN and KLAW and ERLANGER.

M. M. GUSTAFSON, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.

J. E. WILLIAMS, Manager.

RALEIGH, N. C.

THE NEW ACADEMY OF MUSIC

Ready for opening in July.

Seating capacity, 1,200.

For dates address

G. E. LEACH, Manager,
P. O. Box 234, Raleigh, N. C.

TROY, OHIO

TROY OPERA HOUSE

Now booking season 1893-94. Good open time in April and May. Electric cars pass the door; electric railway connecting Piqua with Troy, giving 25,000 population to draw from. Only one attraction a week booked, and none but first-class need apply.

G. A. BRANNAN, Mgr.

HOTELS, ETC.

ALLENTOWN, PA.

HOTEL ALLEN.

Rates $2.50 per day. Elevator and all first-class facilities.

JOHN H. HARRIS,
Proprietor.

SYRACUSE, N. Y

THE VANDERBILT

Conveniently located to all places of amusement. To Members of the Profession: American plan, $2.50 per day and upward. European plan, rooms $1.00 per day and upward. An elegant cafe has just been added to this hotel.

J. H. FITE, Proprietor.
Formerly of Cleveland, O., and New York.

OUT OF TOWN THEATRES.

Atlantic, Iowa.

OPERA HOUSE.

Situated on main line C. R. I. and P. R. R., midway between Des Moines and Omaha. Population, 3,500. Seating capacity, 600. House on ground floor, five clean dressing-rooms, complete scenery, furniture, and properties. First-class one and two-night stand companies are solicited. Only one company per week. Write for dates, terms, etc.

Address,
L. L. TILDEN, Manager.

Apollo, Pa.

APOLLO OPERA HOUSE.

An iron town, mills employ 1,500 men, pay day every Saturday. Pay out $70,000 per month. Population 6,000. House holds $569, regular; $774 advanced prices. Opera House, clean, comfortable and convenient, fair scenery, five dressing rooms. On West Penn R. R. 30 miles East of Pittsburg. Within 50 miles of Kittanning, Butler, Tarentum, Indiana, Latrobe, Greensburg, Johnstown and Pittsburg. One company per week.

WALTER J GUTHRIE, Manager.

Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

On D., L. and W. and Penna. Railroads. Twenty-eight miles south of Wilkesbarre.

Population, 5,000; seating capacity, 625. Scenery complete. Stage, 23x40.

FRANK R. KITCHEN, Manager.

Bath, Me.

ALAMEDA OPERA HOUSE.

Only theatre in the city. Ground floor. Seating capacity, 800. Stage, 46x30. Steam heat, gas and electric light. Population of Bath, 10,000.

H. H DONNELL, Manager

East Liverpool, Ohio

NEW GRAND OPERA HOUSE.

Seating capacity, 1,200. Upholstered furniture. Stage, 70 by 30, 44 ft. in the clear from floor of stage. No grooves. Electric car line passes main entrance. A population of twenty thousand to draw from. TO OPEN AUG. 28, 1893. Secure dates for season 1893-94 by addressing

JAMES E. ORR, Manager.
Care of A. C. Wolfe, Wellsville, O.

Fort Scott, Kans.

DAVIDSON OPERA HOUSE.

Only Opera House in the city. Population, 14,000. On the main line of the K. C., Ft. S. and M. R. R., M. P. R. R., M. K. T. R. R. Now booking for season 1893-94. First-class attractions only. Address

HARRY C. ERNICH, Manager,
Fort Scott, Kans.

Lockport, N. Y.

FOSTER'S CIRCUIT.

BURGE OPERA HOUSE, Lockport, N. Y.
NEW GRAND OPERA HOUSE, Albion.
ORPHEUS PARK THEATRE, Niagara Falls.

One good attraction per week plays to better business than in the large cities.

Address

H. A. FOSTER, Rochester, N. Y.

Mt. Carmel, Pa.

BURNSIDE POST OPERA HOUSE.

New brick building. Auditorium on ground floor. Seats 900. Population to draw from, 12,000. Stage 50 feet wide, 28 feet deep, 40 feet high. Seven dressing rooms. Steam for heating. Electricity for lighting.

Now booking for 1892-93.

JOE GOULD, Manager.

Middletown, Conn.

McDONOUGH OPERA HOUSE.

UNDER SAME ROOF AS McDONOUGH HOTEL.

Fully stocked with scenery, and house now thoroughly renovated and redecorated.

Seating capacity, 774.

RENT REDUCED TO $35.00.

A. M. COLEGROVE

Mount Morris, N. Y.

SEYMOUR OPERA HOUSE

None but first-class attractions booked at this house. Well stocked with scenery. Brass band. Population of town, 4,000. Seating capacity 500. New opera chairs; size of stage 23x50. Large dressing rooms, Electric lights throughout. Main line D. L. W. & W. N. Y. & Pa. RR. and Rochester division Erie RR. Special rates with hotels. Bill board facilities best in the country. Space in both newspapers. NORMAN A. SEYMOUR, Prop'r.

Navasota, Tex.

COLUMBIA OPERA HOUSE.

Now in course of erection, with all the modern improvements. Four boxes, balcony, new scenery, water works, electric lights. Seating capacity, 1,500. Population, 5,000. Draws from 10,000. Good connections with the H. & T. C. R. R. and G. C. and Santa Fe. Open dates for good attractions season 1893-94. Address all communications to

M GAWERT, Manager and Proprietor.

Owensboro, Ky.

NEW TEMPLE THEATRE.

WANTED first-class opening attraction for Sept. 1 and 2. Also A1 repertoire company for week of Oct. 2 and the best dates of the season. WE WILL POSITIVELY PLAY NONE BUT FIRST CLASS ATTRACTIONS. THE COMING SEASON. Population 15,000; seating 1,250. Address

A. G. SWEENEY, Manager.

OUT OF TOWN THEATRES.

Seneca, Kansas

GRAND OPERA HOUSE.

Good one-night stands for first-class attractions. Second-class not wanted.

On direct line from Kansas City and St. Joseph Mo., to Beatrice, Lincoln and Omaha, Neb.

A few more attractions wanted for this season.

JAMES R. GLEASON, Manager.

St. John, N. B., Canada

NEW OPERA HOUSE.

Scenery by Sydney Chidley.

Holds 1,300 stage 37x60 and 51 feet high; folding opera chairs electric light; steam heat large dressing-rooms; our own bill-boards. Population to draw from, 40,000. Attractions wanted for season of 1893-94.

A. O. SKINNER, Manager.

Uhrichsville, Ohio.

CITY OPERA HOUSE.

Midway between West Uhrichsville and East Dennison. Recently remodeled and stage refitted with new and elegant scenery from Sosman and Landis' Studio, Chicago. Seats 600; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1893-94. Address

CITY OPERA HOUSE, Uhrichsville, O

AMUSEMENT HALL,

WEST END, LONG BRANCH, N. J.

Only First-Class Amusement Hall at the Beach.

A FEW OPEN DATES FOR JULY AND AUGUST.

STAGE AND SCENERY. CAPACITY, 2,000.

Address GEO HARTZ, lessee, 155 W. 23D ST., NEW YORK.

TRANSPORTATION.

Atlantic Transport Line.

NEW YORK—LONDON.

MANITOBA ..... Saturday, June 24
MASSACHUSETTS ..... Saturday, July 8
MOHAWK ..... Saturday, July 22
MANITOBA ..... Saturday, Aug. 5

These fine steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers. SALOON AND STATEROOMS AMIDSHIPS.

For freight, passage, and other information apply to the NEW YORK SHIPPING CO., General Agents.

Produce Exchange Building, 4 Broadway, New York.

W. McCarty Little, Pres. J. H. Jones, Sec. & Treas.

UNION Transfer and Storage Co.

TELEPHONE CALL, 18th Street, 139.

121 to 125 E. 22d Street.

Baggage Express, Storage, Packing, Furniture Moving. Please get our Estimate.

BRANCH OFFICE:

467 Fourth Ave., New York,

Near Thirty-second Street.

Moving of Theatrical Companies a Specialty

American Academy of the Dramatic Arts

(LYCEUM SCHOOL OF ACTING.)

Established 1884.

FRANKLIN H. SARGENT, - President

Classes begin monthly. Regular course begins Oct. 20. The only school of acting occupying its own theatre. Catalogue sent on application to

PERCY WEST, Business Manager,
THE BERKELY LYCEUM,
19, 21, and 23 West 44th Street, N. Y.

Dramatic Mirror Binder

A handsome binder, gold lettered, holding 52 numbers of THE MIRROR. Subscribers will find it the handiest, neatest, best method to preserve their copies.

75 cents. By mail 95 cents.

THE DRAMATIC MIRROR,
1472 Broadway, New York.

"ROYAL PERILLA"

"Deodorant Toilet Powder."

"The absence of all odor is the sweetest perfume." Immediate relief from odor caused by perspiration. Guaranteed Harmless. Hilton, Hughes and Co., O'Neill and Co., Simpson, Crawford and Simpson, and Le Boutillier Brothers (6th St.), Liebman Brothers, Brooklyn. 50 cents a box.

CHAS. L. LIETZ,

Successor to Helmer & Leits,

THEATRICAL WIG MAKER

Grease Paints, Powders, Etc. A large stock always on hand.

129 FOURTH AVENUE,
Bet. 12th and 13th Streets, New York

TO THE PROFESSION.

CAFE WILTON,

63 and 65 West 125th St.

Meals by the week, including table d'hote dinner $4.00. A. HICKS, Proprietor

---

DO YOU WANT A NEW PLAY?

We have an assortment of Dramas, Comedies, etc., for sale or to let. Correspondence solicited from responsible people.

PARKER and MURRAY,
Dealers in Plays, 53 W. 24th St., New York city.

STEELE MACKAYE'S

MONEY MAD

NOW BOOKING SEASON 1893-94.
A COMPLETE CAST.
A GRAND SCENIC PRODUCTION.
EVERYTHING FIRST-CLASS.
Under the management of
LAURIE AND WAKEMAN,
Address care of
American Theatrical Exchange,
1180 Broadway.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

RHÉA

Season of 1893-94.

In a Superb Spectacular Production entitled

THE QUEEN OF SHEBA

Under the Management of

MR. FRANK DIETZ.

Managers holding dates for Mme. Rhea are requested to communicate AT ONCE with

FRANK DIETZ, 25 West 30th Street, New York.

DURING WORLD'S FAIR
H. H. JACOBY'S
ALHAMBRA
THEATRE.

CORINNE
AND
Mrs. JENNIE KIMBALL.
Address AUDITORIUM HOTEL, CHICAGO.

LILLIAN ELMA
PRIMA DONNA.
AT LIBERTY.
Address 225 East 31st Street, New York.

THOMAS ROSS
AT LIBERTY FOR NEXT SEASON.
LEAD AND LIGHT COMEDY.
Address Boston Museum.

ELOCUTION, ACTING, ETC.

EDDIE COLLYER,
TEACHER OF STAGE CRAFT.
46 CLINTON PLACE.

Terms moderate.
Engagements secured.
Managers supplied with A-No. 1 soubrettes.
P. S.—Miss Edith Crosbie, Premiere Danseuse, at present with the Larry the Lord Co., can be engaged by addressing as above.

ROSA RAND
TEACHER OF
Elocution and Dramatic Culture
Students prepared for the stage, platform and social circle. Particular attention given to coaching amateurs, and private theatricals rehearsed.
Residence, 225 West 45th St., City.

Mrs. Emma Waller
ACTRESS AND ELOCUTIONIST.
Prepares ladies and gentlemen for the stage in every detail. Successful pupils: Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Mrs. Dion Boucicault, Cora Tanner, Selena Fetter, Stella Teuton, Cora Edsall etc.
262 West 21st Street, New York.

Purdon Robinson
VOCAL INSTRUCTOR.
Mendelssohn Glee Club Building, 113 West 42th St.
Pupils prepared vocally for the stage. Distinct enunciation and natural tone production.
Mr Robinson will open his Summer School of Music at Richfield Springs on June 20. For terms, etc., address care of the SPRING HOUSE, Richfield Springs.

Alfred Ayres.
224 WEST 15TH STREET.
Instruction in elocution and the actor's art.
Misses Rose Coghlan, Alberta Gallatin, Adelaide Fitz Allen, Eliza Warren and many others, are numbered among Mr. Ayres' pupils.

MISS EMILIE LEICESTER
Receives Pupils at her
Dramatic Studio, St. James' Hall, 71 Regent Street, London, England.

MME. ELOISE KRUGER
The eminent teacher of Stage, Fancy and Skirt Dancing. Pianist at all lessons. Studio, Rooms 909 Studio Bldg., 4 and 6 W. 14th St., New York.

ELOCUTION, ACTING, ETC.

Mr. Harry Pepper
THE VOICE.
ITS PRODUCTION, TRAINING AND CULTIVATION.
Pure school of ballad singing taught. Ladies and gentlemen prepared, coached, etc., for the stage, opera, concert, etc., both vocally and dramatically.
Vocal Studio, "THE HARDMAN,"
138 Fifth Avenue, New York.

COSTUMES.

M. Herrmann,
Costumer
20 WEST TWENTY-SEVENTH STREET,
Near Broadway.

EAVES COSTUME CO.,
63 East 12th Street, New York.
Complete sets of costumes for all the popular comic operas can be rented for the Summer season at reasonable rates.
Estimates furnished on individual dresses or complete sets for sale or hire.

Do you want to save 33⅓ per cent. on your wardrobe? If so call on
MME. THOMPSON,
82 West 125th Street.
Costumes in every branch of the theatrical business made at short notice.
Estimates given for new productions. My past record a sufficient guarantee as to the quality and efficiency of my work.

Mme. Grangier
FROM PARIS.
Imported Gowns of All Kinds.
Orders promptly executed for stars.
31 West 49th Street.

L. LINDEMANN,
A large assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices.
1192 B'way, bet. Lexington and Park Aves.
P. S.—Special reduction to Professionals.

DOBLIN
TAILOR
834 Broadway.
Spring and Summer Styles now ready.
Rules for self-measurement sent on application.

A SPLENDID CHANCE FOR A HOME.
$2,250.
For Sale—Queen Anne Cottage, six rooms and bath. Thirty minutes from Brooklyn Bridge, near Elevated Railroad trains all night. Good Boating, Fishing. Terms, $300 cash; balance same as rent.
Address, F. A., MIRROR Office.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MULLALY BROS. & TENDICK
Offer for the Season of 1893-94
R. E. GRAHAM
In the Legitimate Farcical Comedy,
THE STOCKBROKER
And Marble's Greatest Melodrama,
THE SECRET AGENT
Communications to C. B. MULLALY,
San Antonio, Tex.

NOT UNTIL NEXT SEASON.
Bessie Bonehill
IN
«PLAYMATES»
J. J. ROSENTHAL Manager, Springer Litho. Co., 342 W. 14th St., New York

MONA MORA
AT LIBERTY.
LEADING JUVENILES or INGÉNUES.
Address MIRROR.

Fanny McIntyre
Address MIRROR.

ALBERT ELLERY BERG
Plays revised, rewritten, or written to order.
Adaptations from German and French plays.
Address 356 West 20th Street, New York City.

Grace Atwell
SPECIALLY ENGAGED FOR LEADS AT CHESTNUT, O. V.
Summer season.
Address MIRROR.

Jennie Reifferth
AT LIBERTY NEXT SEASON FOR LEADING OR CHARACTER BUSINESS.
Offers for Summer engagement will be considered.
Address MIRROR.

MISS FLORENCE FARRINGTON
(Recently with the London Gaiety Co.)
Now with the HENRY E. DIXEY Co.
Address care this office.

RAYNORE BRISCOE
Especially re-engaged for the New York production of GUS WILLIAMS' APRIL FOOL Company.
AT LIBERTY AFTER MAY 13.
Address, 65 West 36th Street, New York.

ANNA BELMONT
JUST IS BLUE JEANS.
Season 1893-94.
Address 457 Thirteenth St., Toledo, Ohio.

Dorothy Daffron
LEADING SOUBRETTE in
THE MAN ABOUT TOWN.
SEASON 1892-1894.

WILLIAM COURTLEIGH
Re-engaged—PERRY BASCOM in BLUE JEANS.
Address MIRROR.

ORSON CLIFFORD
Specially engaged for leading business
ACROSS THE TRAIL
Season 1893-94.
Address care MIRROR.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

THE GULLIVER OF COMEDY.

G. K. FORTESCUE

Has Returned to America After an Absence of Two Years.

WILL APPEAR NEXT SEASON AS

MISS HELEN GONE, a woman of importance; MISS IMPOSSIBLE, and MRS. MOSES MEYERS, a woman of nerve.

WANTED—A Manager with Capital. Open for Burlesque Engagements for Summer.

Address EVANGELINE COTTAGE, Winthrop, Mass.

Mr. Marshall P. Wilder
Permanent address care New York P. O.

Walter Thomas
At liberty. 16 Gramercy Park.

Fanny Denham Rouse
Engaged season 1893-94.

Thomas J. Lawrence
Address 16 Gramercy Park, New York.

Frank Coltman
The Danger Signal, 1892-93. Address Mirror.

Frederick Webber
Juveniles. At liberty. 467 West 23d Street.

Grace Sherwood
Comedienne. At liberty. 46 W. 29th St., N. Y.

Alfred Young
Care American Ac. of Dramatic Arts, 19 W. 24th St.

Mrs. Augustus Cook
(Miss Madge Carr.) Stowaway Co. 1892-93.

John A. Lane
At liberty. 2913 N. College Ave., Philadelphia.

Alice Butler
At liberty after June 1. Address Mirror.

Edward Grace
Characters. Address Mirror.

Frank Holland
Leading juvenile. At liberty. Phœnix, R. I.

Belle La Verde
Singing soubrette. At liberty. 238 E. 14th St.

Ernest Bartram
Disengaged. Agents or A. O. O. F., 16 W. 28th St.

William H. Young
Stage Manager and Comedian. Address 67 7th Ave.

C. J. Burbidge
Past season with Richard Mansfield. Disengaged.

Harold Grahame
Leading heavy. Address Simmonds and Brown.

John C. Buckstone
Address Low's Exchange, 937 Broadway.

Henry Burkhardt
Juveniles, Light Comedy. At liberty. Agents.

E. E. MacFadden
Leading business. Address Mirror.

Mlle. Henrietta Edica
Prima Donna Soprano. At liberty. 468 W. 23d St.

Frank A. Connor
Juveniles. Disengaged. Late James O'Neill.

Wm. H. Pascoe
Leading juveniles with James O'Neill.

Frank Carlos Griffith
29 Pemberton Square, Room 23, Boston, Mass.

Leontine Stanfield
374 Manhattan Ave., Cor. 116th St., N. Y.

Mons. Zavistowski
Ballet Master. 49 W. 15th St., Knickerbocker Con'y.

MARY DAVIS
CHARACTERS AND ECCENTRICS
Address Agents or care Mirror.

LAURA CLAIRON
AT LIBERTY.
GREAT SUCCESS AS MERCY HARTER IN CAPTIVE.
Address 102 Garden St., Hoboken, N. J.

Florine Arnold-Andrews
AT LIBERTY. LEADS AND HEAVIES.
MICHAEL STROGOFF TO LET ON ROYALTY
422 West 19th Street, city.

LAWRENCE
School of
ACTING
206 West 42d Street, New York.
EDWIN GORDON LAWRENCE, - Director

A whole building devoted to the purposes of the school. Fully equipped stage and twelve practice rooms for use of students. Every art pertaining to the stage thoroughly and practically taught especially VOCAL CULTURE, GESTURE, READING and DECLAMATION, CHARACTERIZATION and STAGE BUSINESS. Students have been placed with Mlle. Rhea, The Burglar, Salvini, Thomas W. Keene, Eva Mountford, Husband and Wife, James O'Neill, Etc. Address all communications to the Director.
Circulars on application.

WATTY HYDES
MUSICAL DIRECTOR,
CORINNE.
OPERA AND SUMMER SEASON.

ALSO Composer of the following songs: "The Yarn of the Privateersman," "Mary Moore," Irish waltz song; "Over Blue Waves," tenor solo.

TENNYE
PALMER'S STOCK CO.
Wants summer engagement

ROSE EYTINGE'S ONLY School of Acting
126 EAST TWENTY-FIFTH STREET,
Bet. Fourth and Lexington Avenues,
NEW YORK.

Ensemble and individual instruction given in elocution and practical stage-work.
Actors and actresses coached in special parts.
Plays read, revised and rehearsed.
Amateur performances conducted.

FRANK HENNIG
Eleven Seasons with Thomas W. Keene.
Iago, Richmond, The Ghost, Marc Antony, Gratiano, De Baradas, Nemours, Etc.

ALICE JOHNSON
REPERTOIRE. COMIC OPERA.
Address Mirror.

J. ALEXANDER BROWN
DRAMATIC AND MUSICAL AGENCY,
Is now permanently located at Actors' Fund Building, 12 West 28th Street, ready to attend to business.

Evalyn Foster
AT LIBERTY.
For the past three years under contract as dramatic star to Heinrich Conried.
Address care MR. CONRIED, 13 W. 42d Street, New York.

ADELAIDE RANDALL
AS THE OPERA QUEEN WITH JOHN T. KELLY
IN M'FEE OF DUBLIN.

F. H. MATHEWS
PRESS AGENT
IRWIN BROTHERS' CIRCUS.

HOWARD KYLE
With Mme. MODJESKA Co.
1893 and 1894.

SETH M. CRANE
Manola-Mason Co.
Address Mirror.

DAVID BELASCO
Address Mirror.

LOTTIE MORTIMER
Leading Soubrette.
AT LIBERTY FOR NEXT SEASON. Address 243 West Fiftieth Street.

SYDNEY BOOTH
Manchester-by-the-Sea, Mass.
Address.

J. Frank Sherry
AT LIBERTY.
Address Mirror.

MANAGER or AGENT.
T. W. DINKINS
OPEN FOR ENGAGEMENTS. Address Mirror.

Camille D'Arville
ENGAGED WITH THE BOSTONIANS UNTIL JUNE, 1893.
Address care Mirror.

EMILE HEUSEL
Harrigan's Stock Company.
STAGE DANCING TAUGHT.
147 West 32d Street, Central Hall.

A Success! A Hit! As Sung by
Jas. Aldrich Libbey
The Great Song.
"AFTER THE BALL."

MISS NINA FARRINGTON,
(Of the London Gaiety Company),
NOW WITH ABOSIS CO.
Address care Dramatic Mirror.

Madge Lessing
AT KOSTER AND BIAL'S.
After May 18 with Frederic Solomon Opera Co.

Season - - - - - - - 1893-94-95
THE GREAT
ZANZIG
Search of Conjurers.
DIRECTION OF MR. JACK CURRY.
B. A. MYERS, Business Manager.

Fitzgerald Murphy
DRAMATIC AUTHOR.
THE IRISH STATESMAN. Address Mirror.

SADIE MARTINOT
Address this office.

MART E. HEISEY MAJOR BURLEIGH, With Charles Frohman
THE GIRL I LEFT BEHIND ME.
Address care Roberts and Ebert, 1127 Broadway.

PROFESSIONAL CARDS.

ROBERT
DOWNING
EUGENIE BLAIR.
SUPPORTED BY THEIR OWN COMPANY
Address,
AMERICAN THEATRICAL EXCHANGE,
1199 Broadway, New York.

CHARLES PLUNKETT
COMEDIAN.
May be engaged for season '93-94
Address THE PLAYERS,
16 Gramercy Park, New York.

MRS. CHARLES PLUNKETT
COMEDIENNE.
AT LIBERTY.
Season 1893-94.
Address MIRROR.

Digby Bell
Address en route

ALFRED E. AARONS & CO.
Theatrical Exchange.
MANAGER, GENERAL AND VARIETY AGENCY.
Representing leading theatres and attractions.
1199 Broadway, New York.

STELLA-PERKINS
MADISON
With DIXEY. The Casino.
Address MIRROR.

MISS HELEN GILMORE
STALACTA in BLACK CROOK.
AT LIBERTY FOR NEXT SEASON.
Address care this office.

Mrs. Alice J. Shaw
(La Belle Silliman).
THE WHISTLING PRIMA DONNA.
On tour, India, Japan, South Africa and Australia. Address care MIRROR.

AMY LESLIE
Prima Donna Soprano Soubrette.
At Liberty.
180 Atlantic St., Chicago.

THE MIDGELYS
Female and Eagan.
"Another one my Pa told me." With Gus Williams in April Fool season 1893-94.
Address 215 East 14th St.

STARR L. PIXLEY
AT LIBERTY.
60 West 93d Street.

MISS MARY STUART
LEADS OF HR. GRAU'S OPERA,
Dramatic and Comedy Roles.
Address MIRROR.

FRANK A. CONNOR
JAMES O'NEILL'S CO.
En route.

Mr. and Mrs. E. A. Eberle
AT LIBERTY.
Address agents. Permanent address, Chatham, N.Y.

PROF. L. FOX,
Bird and Animal Imitator.

MAUDE D'ORVILLE,
Dramatic Leads and Singing and Dancing Soubrette.
Permanent address—Lake, Ohio

FREDERIC DALE
Does the artistic musical act with Primrose and West's Minstrels. Address as per route or this office.

JULIA HANCHETT
At liberty. Last engagement Lotta, three seasons. Leads. Address care MIRROR.

E. V. HACKETT.
Leading comedy, Marie Wainwright Co. Sir Toby Belch, Sir Oliver Surface, Touchstone, etc. At liberty after June 24th. Address en route or Danielsonville, Conn.

WALTER H. BOSROK, world's greatest and youngest trapeze juggler, wants engagement with first-class specialty company. Address 49 Madison Street, Nashville, Tenn.

PROFESSIONAL CARDS.

RICHARD ROBITZEK,
Musical Composer.
Composer of "CHRISTOPHER COLUMBUS MARCH," Rialto Waltzes," Songs Etc.
Original music composed for all branches of the Theatrical business.
Address 219 Bogart Ave., New York.

MR. TYRONE POWER
In a Canadian Tour,
Supported by
EDITH CRANE, MARIE WILLYER,
NITA SYKES, E. CAREW,
VERNER & LARGES, EDWARD EMERY,
ERNEST EVTON, WILLIAM HANBURY,
MARTIN BRADLEY, LITTLEDALE POWER.
Producing
THE TEXAN, THE SINS OF THE FATHERS, THE POTTER'S DAUGHTER, THE TWO ROSES, DADDY HARDACRE, LONDON ASSURANCE, Etc.
Manager for MR. POWER - - W. F. WHITE.
Route per MIRROR.

Goodfriend Press Bureau,
Empire Theatre Building,
Broadway, near 40th Street,
NEW YORK CITY.
Newspaper work of all kinds.

MISS MARBURY
Representing the leading Playwrights of America, England and France.
Manuscripts placed, contracts drawn, orders secured, royalties collected and promptly remitted. Charges moderate. Highest references given in New York, London and Paris. Absolute satisfaction guaranteed. No commission from purchasers. Good Plays Always to be had on Application.
Address, Empire Theatre Building, Broadway near 40th Street, New York.

HENRY SCHOTT
DUTCH COMEDIAN.
AT LIBERTY.
Address care this office.

THE COMEDIENNE.
PATTI ROSA
DOLLY VARDEN. MISS DIXIE.
WILL O. WHEELER, Manager.

AVERY STRAKOSCH
Prima Donna in comic opera and farce-comedy.
AT LIBERTY.
Address 89 Columbus Ave., New York.

GEOFFREY STEIN
ADDRESS AGENTS.

Summer Tour.
FLETCHER WILLIAMS
WITH OUR COMPANY
In David Garrick, Glimpse of Paradise, Not Such a Fool as He Looks, Lady Fortune, and Man Proposes.
Address 116 Lexington Avenue.

Miss Kate Dunloe
Late of Rentz and Fletcher's Comedians.
Character Comedienne. At liberty.
MIRROR office.

GEO. A. BAKER
Proprietor and Manager
BAKER OPERA COMPANY.
Permanent address, Cazenovia, N. Y., or as per route.

PERUGINI
Abroad for the Summer
Business communications to C. F. CHATTERTON, Metropolitan Opera House.

LINCOLN A. WAGENHALS
LEADING JUVENILE.
Address MIRROR.

Walter B. Woodall
DISENGAGED.
Address agents or MIRROR.

GORDON EMMONS.
Actor and Showman. Address Muggins

PROFESSIONAL CARDS.

AGNES HERNDON
Residence, 118 West 90th St., New York city.

AGNES
BURROUGHS
ARRING
Address MIRROR.

WALKER
WHITESIDE
TRAGEDIAN.
Under the management of W. P. Henderson.
Address this office, or as per route.

MR. THOS. W.
KEENE
Permanent address,
Castleton Corners, Staten Island, N. Y.

SEASON - - - - 1893-94
DISENGAGED.
EDWIN TANNER
(Late with Frederick Warde).
LEADS, CHARACTERS, HEAVIES.
MASTER WILSON TANNER
BOYS' PARTS.
Address MIRROR.

J. P. MacSweeny
With Charles Frohman.
The Girl I Left Behind Me.
Address care ROBERTS & EBERT, 1127 Broadway.

ANNIE MYERS
At Liberty Season 1893-94.
Permanent address: 1637 Edmondson Ave., Baltimore, Md.

HENSHAW AND TEN BROECK
Supported by
THEIR OWN COMPANY in THE NABOBS.
E. G. STONE, Manager,
27 Ball Street, Boston.

Fred. C. Graham
TREASURER AND MANAGER.
AT LIBERTY.
Address MIRROR.

CHARLOTTE NEILSON
DISENGAGED.
John Stetson's Co., The Crust of Society, Globe Theatre Boston.

MABEL EATON
DISENGAGED. SEASON 1893-94.
"Miss Mabel Eaton is a beautiful woman and her personation of the heiress, Enid, was very captivating."—*Binghamton Call.*
Address MIRROR.

IRVING WILLIAMS
WITH MRS. POTTER AND MISS NEILSON.
AT LIBERTY after May 10. Address MIRROR.

LAURA BURT
DISENGAGED.
Address this office.

Sigmund B. Alexander
Dramatist. Author of Rhea's play, "Judith" etc. Original plays to dispose of: A Curtain Raiser, Farce-comedy, and Society Drama. Address No. 11 Summer Street, Boston, Mass.

J. J. FITZSIMMONS
Jefferson, Klaw and Erlanger's
Prodigal Father.
SEASON 1893-94.

ROSE STAHL
VERSATILE LEADS. AT LIBERTY.
Address 25 E. Front St., Trenton, N. J.

MARIE BELL
PRIMA DONNA. With Murray and David Opera Co. BUFFALO, N. Y.

Daniel Sully
1893 IN 1894
"AULD LANG SYNE."
F. H. WAKEFIELD, Mgr.,
2222 Indiana Ave., Chicago, Ill.

R. A. BARNET
AUTHOR OF
1492.
Address MIRROR.

MISS ELAINE GRYCE
PRIMA DONNA with Boston Comic Opera Company.
Sunday News, Oct. 30, says: "Miss Elaine Gryce as the Mascot is one of the hardest working women to please the audience that we have ever seen on the stage and she succeeds right royally."
The *Mercury Journal*, Oct. 29, says: "The singing of Miss Gryce as Serpolette was really fine."
All communications care of Boston Comic Opera Company, or J. Alexander Brown, 1127 Broadway New York.

MR. SAM GRYCE
Principal Baritone
All communications care of Boston Comic Opera Company, en route, or J. Alexander Brown, 1127 Broadway, New York.

GUS
PIXLEY
Engaged for Summer Season
Manhattan Opera House
Residence, 62 West 93d St., New York.

Ezra Kendall
ADDRESS SEA CLIFF, LONG ISLAND, N. Y.

THOMAS R.
PERRY,
Manager Primrose and West.
The acknowledged pre-eminent minstrels of the world.

John Craig
DALY'S THEATRE,
Leicester Square, London, England.

BUSINESS MANAGER.
IN ADVANCE OF
EFFIE ELLSLER CO.
Seasons 1891-92 and 1892-93.
"The most successful seasons Miss Ellsler has had."—Frank Weston.
"Mr. Shaw has been constantly spoken of in the highest terms by managers, editors, railroad officials and others for his press work, as well as for his fair, business-like and courteous dealings."—Will C. Ellsler, Manager.
AT LIBERTY next season. Address care MIRROR.

SARGENT ABORN.
BUSINESS MANAGER
OR
REPRESENTATIVE.
At liberty for season 1893-94. Address Academy of Music, Atlantic City, N. J.

MARGARET LEIGH
Light Comedy and Ingenues.
Address 116 West 124th Street.

FRED. B. ANDERSON
1892-1893
BUSINESS MANAGER DAN'L SULLY.
Address Gedney House, N. Y.

Mrs. Ella Wren
Old Women and comedy, is open for engagement.
Address her, BENNINGS, D. C.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

MISS MINNIE RADCLIFFE

LEADING LADY WITH MR. SOL SMITH RUSSELL.

As Mrs. Stanton, in Clyde Fitch's Play, APRIL WEATHER.

OPINIONS OF THE PRESS:

"Foremost in the company that supports the comedian is Miss Minnie Radcliffe, who plays the part o fthe young widow to whom the poor artist is devoted. The part is played in a subdued key, and its modesty is its chief charm. There is an air of refinement about the character which lifts it to a sphere which is above its surroundings. Quiet, delicate, and effective, this impersonation will certainly advance Miss Radcliffe in her profession."—*Chicago Tribune.*

"I should like to have said much of the delicate, sensitive and sympathetic treatment of the heroine by Miss Minnie Radcliffe."—*Criticism of April Weather by Clement Scott.*

"Minnie Radcliffe seems to have a role, as the supposed widow of Jack Phelps, that suits her exactly. Her work shows decided advance, and the sentiment that is infused into the piece by her is not obtrusive. It is of a par with that of Mr. Russell, and to say this is praise indeed."—*Chicago Record.*

"Mr. Russell is admirably assisted by Miss Radcliffe, who is charming as Mrs. Stanton."—*Inter-Ocean.*

"Mr. Russell's Raphael Reed is perfect, and hardly less worthy was the widow of Minnie Radcliffe."—*Chicago Mail.*

"Miss Radcliffe was as sweet and womanly as she could be; a widow far too dangerous to be at large."—*Chicago Evening Journal.*

"Miss Radcliffe has never endowed a character with such rare sweetness and genuine but unforced emotion as she has given to Mrs. Stanton in this play."—*Chicago Times.*

"Miss Minnie Radcliffe was very sweet and lovable as Mrs. Stanton, the deserted wife, and her share in the ovations tendered the play was well earned."—*Chicago Herald.*

GRAND OPERA HOUSE, CHICAGO, FOR THE SUMMER.

Charles Leonard Fletcher's DRAMATIC SCHOOL

Practical Instruction

NO THEORIES. NO FAILURES.

Over 100 pupils now on the stage. Enter any time. Send stamp for particulars. Open all Summer. References—the profession. Address 1432 Broadway, Dramatic Mirror Building, New York city.

1893 **AT LIBERTY.** 1894

CHARLES W. ARNOLD

JOINT ENGAGEMENTS ONLY.

FRANCES HARRISON

Room 4, 1293 Broadway, New York.

CHAS. H. DREW

COMEDIAN. AT LIBERTY.

Address this office.

Jeannette St. Henry

PRIMA DONNA. DE WOLF HOPPER CO.,

Beginning May 1. Address care Broadway Theatre.

JULIA LEE

AT LIBERTY. Comedy, Singing and Dancing.

"Julia Lee deserved the encore she received."—*Toronto Evening Star.*

Address Mirror.

Adelaide Cherie

Care N. Y. Dramatic Mirror or 307 W. 40th Street.

Lionel Bland

Open for Engagements

Mary Hampton

LEADS.

BOSTON MUSEUM.

Edward Elsner

MARIE WAINWRIGHT COMPANY.

OLIVE MARTIN

LEADS and HEAVIES past season with CARROLL JOHNSON,

Rose O'Connell in The Gossoon. Mrs. Goodheart in The Irish Statesman.

AT LIBERTY. Address Mirror.

CORA VAN TASSEL

LEADING COMEDY ROLES.

Under the management of PURSIE M. KING. Address Mirror.

MINNIE SELIGMAN

Address care Roberts and Ebert, 1127 Broadway, New York.

"What's in a Name?"
The Bureau of
DRAMATIC NOMENCLATURE
(copyrighted).
An Absolute Novelty for
THE THEATRICAL PROFESSION.
Titles for plays furnished at any time. Particulars by mail will be received by GEO. L. HARRISON, 38 West 28th Street, New York.

GEO. L. HARRISON

REPRESENTING
UNITED AMERICAN DRAMATIC ATTRACTIONS.
38 West 28th Street.

FannieBatchelder

HARRIGAN'S THEATRE.

Miss FRANCES DRAKE

AS
AMERICAN HEIRESS.

Harry Randolph

Address care of MIRROR.

EILEEN MORETTA

Leads and Ingenues. At Liberty.

Address care Mirror.

ESTELLE MORTIMER

With NAT C. GOODWIN on tour.

Address per route or this office.

CARLOTTA

Re-engaged—FAIR OF KIND COMPANY.

Season 1893-94.

BYRON DOUGLAS

Address Mirror office.

MISS CLARA THROPP

Specially Engaged, LATER ON.

SEASON 1893-94. QUEEN MAB.

Permanent address, 46 W. 28th Street, New York.

R. A. ROBERTS AND T. EBERT

DRAMATIC AND MUSICAL AGENTS

For the Leading Managers.

PRODUCTIONS A SPECIALTY. 1127 BROADWAY, NEW YORK.

Sole Agents for all Lester Wallack's plays and those the Australian author, Charles Bradley.

CLARA LAVINE BLAISDELL

Prima Donna Soubrette.

Pauline Hall Opera Co.

Tremont Theatre, Boston, Mass. Summer season.

ISABELLE EVESSON

AT LIBERTY.

Address 121 West 44th Street, New York

Never Since the Alliance of Booth and Barrett has Such a Remarkable Amalgamation been Consummated.

"THE MILLIONAIRES OF FUN,"

HUGH FAY AND JOHN KERNELL

In their serio-comic musical farce, by William Gill, author of "Adonis," "Old Jed Prouty," "My Sweetheart," Etc.,

"AFTER THE BALL."

A HURRICANE OF MIRTH!
A BALLAD OF BRIGHT MUSIC!
A PROFUSION OF NEW SPECIALTIES!
A CAREFULLY SELECTED COMPANY OF TWENTY ARTISTS!

Magnificent Printing!

Special Scenery!

NOW BOOKING SEASON 1893-94. All communications to

JAS. L. LEDERER, Manager, 1180 Broadway, New York.

THE TAVARY Grand English Opera Co.

SEASON 1893-94. R. HERRIG, Proprietor. Beginning about Sept. 15.

Season opens Globe Theatre, Boston, Mass.

Repertoire: FAUST, TROVATORE, CARMEN, MIGNON, RIGOLETTO, LOHENGRIN, TANNHAEUSER, BOHEMIAN GIRL, MARITANA, CAVALLERIA RUSTICANA, PAGLIACCI, TRAVIATA, ETC.

EXCELLENT ARTISTS! GRAND CHORUS! SELECT ORCHESTRA!

For terms, dates, and other particulars address HENRY WOLFSOHN, 331 East 19th Street, New York, or American Theatrical Exchange, 1180 Broadway.

6,591 PHOTOGRAPHS OF

BESSIE BONEHILL

Have been mailed to ladies throughout the country. The distribution will be continued until July 1. Those desiring a photograph will address

J. J. ROSENTHAL, Manager Bessie Bonehill,
Care Klaw and Erlanger, 25 W. 39th Street, New York.

MISS BONEHILL'S TOUR IN "PLAYMATES" BEGINS SEPT. 1.

BLUE GRASS
BLUE GRASS

Myron Leffingwell's romantic play is growing steadily in the favor of managers. It is being planted in a rich soil of printer's ink and will produce a paying crop when it is harvested in 1893-94 by

GEORGE FARREN, Manager, care American Theatrical Exchange, 1180 Broadway.

ST. JOSEPH'S WINNING PLAYHOUSE. ON THE GROUND FLOOR.

THE NEW CRAWFORD

THE BEST BOOKED. ALWAYS BOOKING THE BEST. SOME OPEN TIME FOR THE BEST.

For further information regarding St. Jos, Mo., also Omaha, Lincoln, Atchison, Leavenworth, Lawrence, Topeka, Wichita, Wellington, Horton and other towns on the Crawford Circuit, communicate or call on

CHAS. P. ELLIOTT, Coleman House, New York, or Taylor's Exchange, 38 W. 28th Street, New York.

THE ACTOR'S HOLIDAY

SEASON 1893-94.

Direction of MILES & CALDWELL.

A SENSATIONAL FARCE-COMEDY.

For open time address W. J. CHAPPELLE, Great Bend, Pa.

SEASON 1893-94. "NOW BOOKING." SEASON 1893-94

The New Spectacular Sensational Drama,

ACROSS THE TRAIL.

The following marvelous natural effects introduced:

A Pack of Russian Wolves, leave upon the stage, illustrating an attack upon a camp fire, the audience being protected by a heavy wire netting.

A Train of Arizona Pack Burros.

A Rescue of a Human Being from drowning from a river of real water by a life-saving dog.

A large amount of Special Scenery and Calcium Effects.

Produced by an efficient company of actors. Gorgeous lithograph paper throughout by the "Greve Litho Co." Managers desiring to play the above strong attraction address

Manager FRANK A. MILLER, Lawrence, Mass.

N. B.—The Wolf, Dog and Burro acts are duly protected by patent and copyright. Any infringement will be prosecuted. Messrs. Jacobs and Butcher, Attorneys and Counselors-at-Law, 26 Court Street, Brooklyn, N. Y.

ARTHUR FORREST

AT LIBERTY.

Address Agents, or care Stock Co., Halifax and St. John.

THE LYCEUM DULUTH

TERMS TALK!!!

Finest theatre in America. Only strictly first-class and centrally located theatre in the city. Highest prices, $1.25. Absolutely fire-proof. $20,000 worth of scenery. Finest equipped stage and dressing-rooms in this country.

We offer 10 per cent. more than other houses. Will give first money to A-1 attractions.

A magnificent new office block and theatre will be erected next season at SUPERIOR, which will be run in conjunction with the LYCEUM. These houses will not be run for "Revenue Only." We care to negotiate with recognized standard attractions only.

ARTHUR MILLER.

A FORTUNE IN IT.

Wanted, a Practical Manager With Money.

Edith Mai

Sole proprietor THE WORLD (J. Z. Little's). Eighth year and her second season as HARRY ELLISON. Lithos, Printing, Special Scenery, and Mechanical Effects all ready.

Address ROBERTS AND EMERY, Domestic Agents, 1127 Broadway.